

THE MCGILL DAILY
culture





BEAT THE CLOCK!

THURSDAYS &
SATURDAYS

PITCHERS START AT
\$6 AT 8 O'CLOCK

3908 St-Laurent • 987-9589



RECYCLE

Get Your Shopping Off And Running!

*This holiday season,
visit Les Galeries du Parc
and get your shopping
off and running.*



*Les Galeries du Parc...
the spirit and joy of shopping convenience!*



3575 Avenue du Parc
(Between Milton and Prince-Arthur)
Over 40 shops and boutiques

So close, so convenient!

UNIPRIX

Health & Beauty Products



McGill Undergraduate Students—

Get your eligible medication at only a 10% charge
to you!



Just present your McGILL ID CARD.



Good Luck in your exams & Happy Holidays.

—Available at 3 Convenient Downtown Locations—

- 1455 Peel St., Metro Level 843-7117
Les Cours Mont-Royal

- 2020 University 284-0266
Pres. Kennedy, Metro Level

- 3575 Park Ave. 849-6176
Corner Prince Arthur
Galeries du Parc (La Cité)

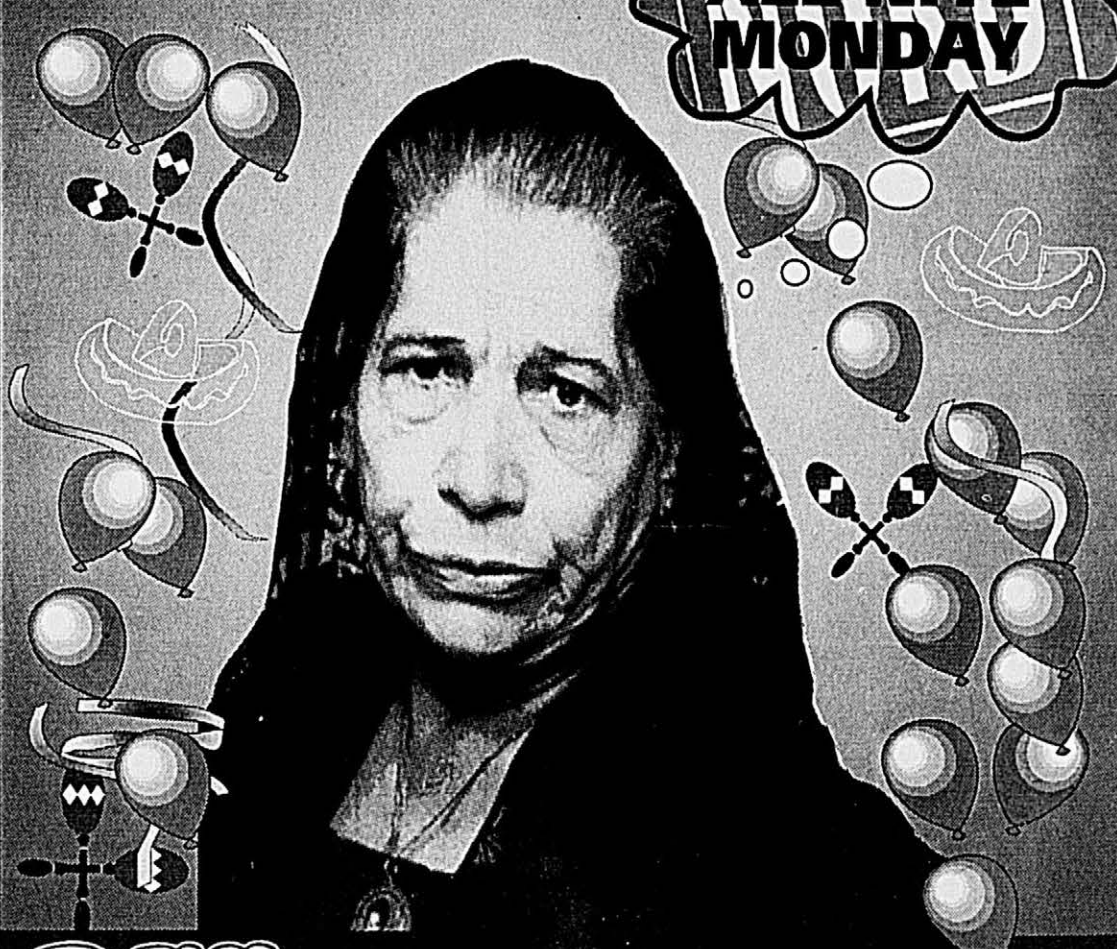


**EDDY BISHARA
PHARMACY**

Thanks Montrealers
for voting us the best
Mexican Restaurant
and the best
Happy Hour too!
4-7pm & 11pm-2am
7 days a week for 1995



**3 for 1
\$3.95
ALL NITE
MONDAY**



**CARLOS
& PEPES**

1420 Peel
2 doors above Ste. Catherine

2nd FLOOR PUB

2 TACOS 99¢ (SUN-MON)
CHICKEN WINGS 9¢ (SUNDAYS 3 PM-2 AM)
LOONIE NIGHT TUESDAY
LADIES NIGHT WEDNESDAY 9:30-11:00

LETTERS.

Save McGill Nightline

TO THE DAILY,

Some clarification is necessary: McGill Nightline is NOT a SSMU service — in fact our only SSMU support at the present time is a mailbox in the Union Building! Sara Mayo correctly noted that Nightline has in the past been funded by the Alma Mater Society, however the elimination of the "Quality of Student Life Fund," means that we will be left with zero income next year.

In order to ensure the survival of our service (after 12 successful years serving the McGill community) Nightline is petitioning the SSMU council tonight for permission to ask for a special fee to be deducted from undergraduates in a referendum.

How much is Nightline requesting? Just 25 cents per student per semester. For the price of a single phone call to Nightline, the undergraduate body at McGill can guarantee the existence of our valuable service for future students. Since our volunteer corps, and our callers, come from the entire McGill community, we will also be asking for the same special fee from graduate students.

What is Nightline? We provide a confidential listening, information, referral and crisis telephone service from 6 p.m. to 3 a.m. every night of the academic year. Nightline was founded in 1984 and offers information (e.g. exam times, 24 hour pizza numbers, McGill and Montréal activities), listening (if you can't sleep, if you're upset or worried about anything, or if you just want someone to talk to), and referrals (if we can't provide the service you need, we know someone who

can).

So how do you get in touch with this wonderful service? Call McGill Nightline at 398-6246 (398-MAIN). We're the MAIN information, listening and referral service every night from 6 p.m. to 3 a.m.

HUGH POTTER
EXTERNAL COORDINATOR —
MCGILL NIGHTLINE

SSMU says no cover-up

TO THE DAILY,

It never ceases to amaze me how the *Daily* can manufacture a story with a "cover-up" theme on absolutely no substantive evidence. I wish to set the record straight.

Your article implies that the *Tribune's* decision not to print its article about Mr. Benedict was part of an SSMU cover-up conspiracy. The truth of the matter is that the *McGill Tribune* has complete editorial autonomy. There are no SSMU council or executive members on this independent board. In fact, SSMU executives were under the impression that the article was being published, and we made absolutely no attempt to keep this information from publication.

On November 14, when the *Tribune* was printed void of the VP External story, Helena Myers received a letter with accompanying information from the two *Tribune* writers who investigated the story. She immediately shared this information with the rest of the executive and with Mr. Benedict.

The executive committee immediately acted on this information and, in accordance with our constitution, eight signatures of

members of council are required to bring a notice of impeachment forward. For that reason, members of council were canvassed for their support. As you are aware, this proved unnecessary. The following day Mr. Benedict resigned for personal reasons.

JEN HARDING
SSMU VP INTERNAL

SSMU swears it acted immediately

TO THE DAILY,

It is important for me to state that SSMU executives have not received any complaints from students regarding any sort of illegal

conduct by Mr. Benedict this year. The information which the *Tribune* forwarded to us was the first time we had documented proof of any wrongdoing. The allegations were obviously serious; therefore we naturally acted on them immediately.

Perhaps you were unaware, but these allegations had absolutely nothing to do with Nick's frozen budget of last year. Our grounds for impeachment were much more serious than Nick making a couple of unauthorized expenditures twelve months ago.

SSMU would appreciate it if the *Daily* were to become more competent in its research of our

activities. As far as I am aware, responsible journalism entails more than assumptions made from two vague questions posed in council. This is why we have slander and libel laws in Canada. For the benefit of your readership, I trust that you will follow the principles of professional journalism in the future. I think you succeeded more in confusing *Daily* readers than you did in clarifying the issue at hand.

Any SSMU executive members would be more than happy to answer any further questions that you or your readers may have.

HELENA MYERS
SSMU PRESIDENT



Have a
Nice
Vacation

THE MCGILL DAILY culture

co-ordinating editor: M-J Milloy
co-ordinating news editor: Robin Perelle
news editors: Anup Grewal, Jacqueline Reis
culture editors: Kevin Siu
features editor: Idella Sturino
science editor: —
layout & design co-ordinator: Derek Fung
daily français: Anne Caporal, Afim Léon
photo editors: Cameron Booth, David Ryther
national affairs editor: —
office manager: Dominique Nouvet

contributors:

Christine Birbalsingh, Jonah Brucker-Cohen, Mike Cullen, Hypatia Francis, Terna Gyuse, Pat Harewood, Maura Jetté, Jay McCoy, Rebecca McKechnie, Samantha Murphy, Candace Pietras, Ahmer Qadeer, Shungu Sabeta, Susannah Schmidt, Gil Shochat, Zachary Schwartz, Thomas White

cover by: Thomas White

business manager: Marian Schrier
assistant business manager: Jo-Anne Pickel
advertising managers: Boris Shedov, Letty Matteo
advertising layout & design: Mark Brooker

Editorial Offices:

3480 McTavish St., Montréal, Qc.,
room B-03, H3A 1X9

Business & Advertising Office:

3480 McTavish St., Montréal, Qc.,
room B-07, H3A 1X9

editorial: (514) 398-6784
business/advertising: (514) 398-6790
fax: (514) 398-8318

All contents ©1995 Daily Publications Society. All rights reserved. The content of this newspaper is the responsibility of the McGill Daily and does not necessarily represent the views of McGill University or the Students' Society of McGill University. Products or companies advertised in this newspaper are not necessarily endorsed by the Daily staff. Printed by Interhauf Developments Inc., Montréal, Québec.
The Daily is a founding member of Canadian University Press, and Presse étudiante du Québec.

volume 85.number 35

Printed on 20% recycled paper.
ISSN 1192-4608

The Daily welcomes all letters under 300 words. Add your name, program, year and phone number. Anonymity can be provided; talk to an editor beforehand. We print all letters provided they are not racist, sexist, homophobic or slanderous. Opinions can be expressed in the form of a Hyde Park, no more than 500 words.

Trials of the *Tribune*

Unpublished article raises questions

by Zachary Schwartz

Councilors of the Students' Society of McGill University (SSMU) and students still have a lot of questions about a *McGill Tribune* story that they never read.

The *McGill Tribune* is the student newspaper funded and published by the Students' Society. Their story alleged that Nick Benedict, who resigned as vp external two weeks ago, had been selling drugs to students.

Even though the *Tribune* never published it, the story has left seven resignations in its wake in what some editors have described as "one of the most difficult periods this paper has ever known."

The *Tribune* received letters of resignation from their two production managers the Monday before the story was to run. The *Tribune's* later decision not to print the story prompted the resignation of the features editor and one staff member (the two writers of the story), and one of the two assistant editors in chief.

Nick Benedict resigned from his post as vp external and as Québec Chair of CASA two weeks ago, around the same time the allegations were to surface. He explained that his resignation from his council position was for "personal reasons."

The Facts

When two *Tribune* writers started researching a story alleging that Benedict had been selling drugs to students, the implications of its publication were seriously evaluated from the beginning.

By November 10, the editorial board had decided to run the story, having asked the SSMU lawyer for information on libel laws.

But Editor-in-Chief Sylvie Babarik said that over the weekend, two different lawyers had been contacted by *Tribune* editors, giving two new opinions and casting potential doubt upon the previous decision.

Although editorial decisions

are normally under her jurisdiction, Babarik decided that she would not run the story without the consensus of the editorial board, and called a vote to determine whether the story should run.

"I called the meeting because I wanted people to reaffirm their commitment to the story in light of the new information," explained Babarik. "I needed consensus because I had reservations of my own.... I wanted this to be the *Tribune's* decision as a whole, not just mine."

running the story]."

"Seeing the section that was in charge of the story change their mind was a significant change in the editorial board's stance, I believe," explained Babarik.

Other circumstances surrounding the vote included a legal notice from the representatives of Nick Benedict. The notice gave the following warning to the *Tribune*: "false and defamatory information is circulating about our client and we do therefore advise

To run or not to run?

Many students are wondering just why the *Tribune* editors voted as they did. The opinions on this matter were numerous, ranging from fear of legal repercussions to the role of free press in society.

Liz Sanderson, then assistant editor-in-chief, resigned because she felt that the decision not to print the information that "the *Tribune* was privy to" was a serious mistake.

"This decision not only fails to hold our elected

does not have the resources, nor the obligation, to print everything it knows.

"It's very unfortunate that we don't have the capabilities to report what we know to be true. We are a student paper. We don't have the liability insurance or the permanence of a real paper like the *New York Times*," she explained, adding that as students graduate, they cease to be available to testify in a lawsuit.

"We don't have the experience to know how far journalistic integrity goes. Journalism has more to do with relevance than with all-encompassing truth, and libel has a lot more to do with damage than truth."

Babarik outlined that she felt the story, although substantiated, was not relevant. She explained that the allegations cited in the story took place last year, making it "old news."

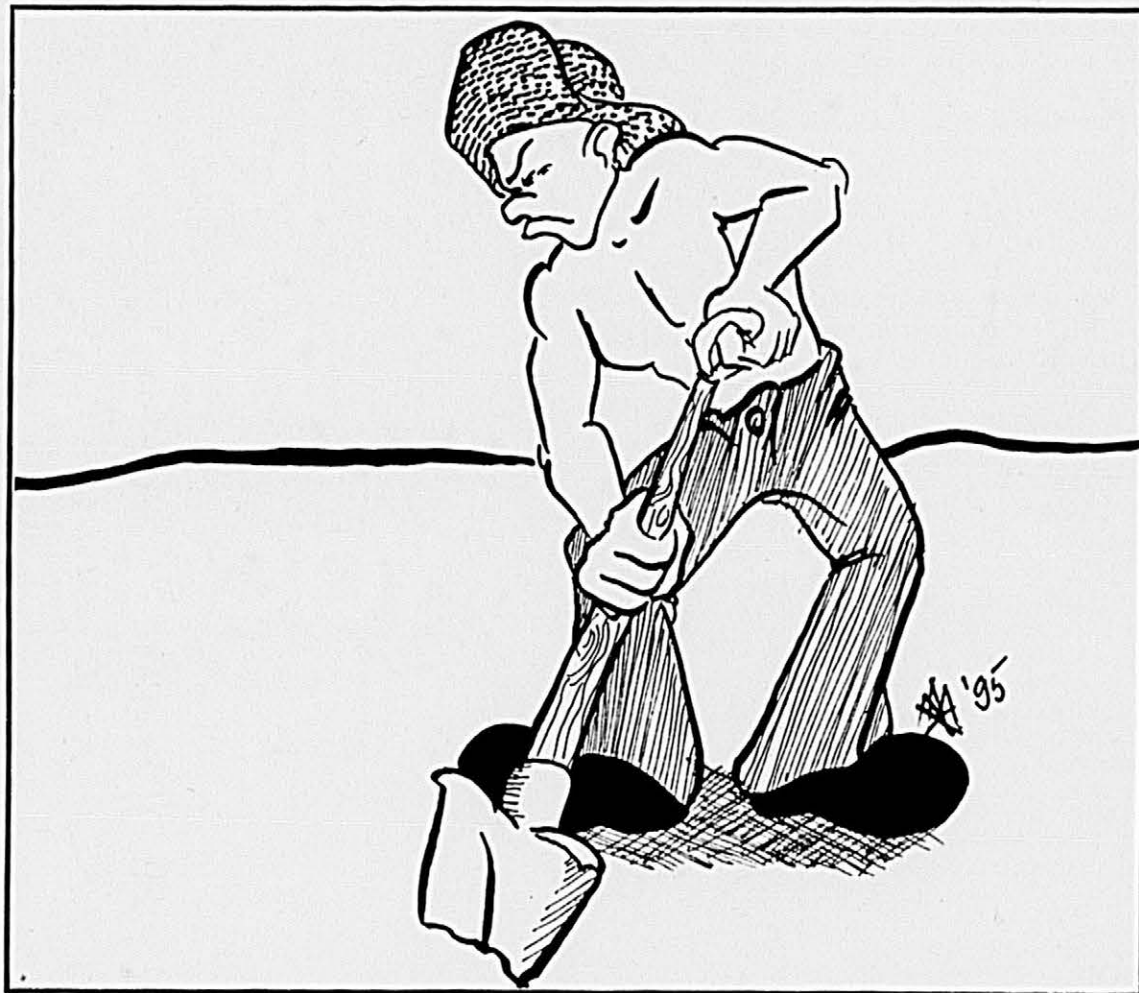
She added that one of her main reasons in not wanting to publish the article was a lack of proof that the alleged drug sales were interfering with Benedict's role as an elected official.

D'Arcy Doran, who co-wrote the story and resigned from his position as features editor when his colleagues decided not to publish it, insisted that the story should have run in the interest of the students.

"A newspaper isn't there to simply transcribe what people want you to hear; a newspaper's job is to do its best to tell its readers what is really happening. It should inform people of things that are in [the] public interest... It's clear that key members of the editorial board do not see this as the role of a newspaper."

Countered Lau, the role of a student paper is to educate its editors, not to police the student government.

"This is only one story," she said, adding that it wasn't worth sacrificing the unity of the editorial board. "It's not that we didn't want to print. Sometimes the bad guys get away."



DAILY GRAPHIC BY MAX FRANCISCO

Her editorial board voted unanimously to run the story, contingent on a guarantee from SSMU to cover the legal costs and damages ensuing from any civil or criminal suits brought against the editors or the paper.

Despite the fact that a letter from SSMU was received the next working day, Babarik called another vote because she believed that "the News section was no longer comfortable with the idea [of

you to govern yourselves accordingly."

In addition, both production managers resigned that morning, one because of fears of the legal implications of running the story.

"If you've got that many people changing their minds that often, there's a problem with our deciding to run or not run [the story]. I wanted certainty of some kind," said Babarik.

representatives accountable, it is the failure of the journalist to be accountable to the reader. In failing to publish information prior to the resignation of the vp external... the *Tribune* has failed to exercise its editorial autonomy. As such, the *Tribune* is more a SSMU newsletter than a free press."

The other assistant editor-in-chief, Joyce Hor-Chung Lau, defended the *Tribune's* decision. She maintained that the paper

USMLE

Kaplan's Med Events Week

December 3rd-9th

featuring:

- Residency/Match information
- Test-taking strategies for the USMLE
- Video lecture sneak previews

...and more!

For more information call:

(514) 287-1896



KAPLAN
Medical

Kaplan provides student visa information



THE MCGILL DAILY

Advertisers
& Readers

Watch out for the

Bumper Term-End

Holiday Issue

THURSDAY DECEMBER 7, 1995

Rush to book your ads now, space is always limited.

Deadline for display and classified ads:

FRIDAY, DECEMBER 1, 1995

MENSWEAR DIRECT MANUFACTURER'S CLEARANCE SALE

5 DAYS ONLY

November 30 to December 4
9:30 am to 6:00 pm

SUITS

ALL WOOL

CANADIAN
ALL WOOL
MEN'S SUITS \$98^{ea} 2/\$190

POLYWOOL
MEN'S SUITS \$88^{ea} 2/\$170

SPECIAL ASSORTMENT
OF SUITS \$78^{ea} 2/\$150

JACKETS • BLAZERS

CASHMERE AND WOOL
ALL WOOL
POLY/WOOL \$78^{ea} 2/\$150

TROUSERS

ALL WOOL \$38^{ea} 2/\$70 3/\$100

TUXEDO

OWN YOUR OWN \$100

A.L.M. LIQUIDATION

9160 BOUL. ST. LAURENT 3rd FLOOR



All sales final
Cash only



- ☒ LECTURE NOTES
- ☒ RESEARCH
- ☒ TYPING
- ☒ TUTORING



From people and places to companies and books... Whatever your research needs, our information and library professionals can help. STUDENTS EDGE provides services students have only dreamed of until now. Missed some classes? No sweat...we have an extensive archive of current lecture notes that is always expanding! We also buy high quality notes.

1-800-291-EDGE

BECAUSE YOU'VE GOT BETTER THINGS TO DO WITH YOUR TIME.

STUDENTS...

THINK BUS AND SAVE

UP TO
30%
OFF ON RETURN
STUDENT FARES!

BIG!

AND THAT'S NOT ALL!

Voyageur



20 trips daily to Ottawa
Every hour on the hour
from 6:00am to midnight!

Express Service
to Toronto and Kingston
Every two hours (exactly!)
from 7:30am to 5:30pm!

Parbus Parcel Express
at great prices!

Internet
<http://voyageur.com/info.htm>



842-2281 Voyageur Terminal - 505 de Maisonneuve Street East

Now Open

Zian's



Daily Lunch Special

Mon-Fri (on premises)

from \$3.⁹⁵ + tax

McGill Exam Special

20% off menu
prices

(Valid to Dec 31/95. Coupon
cannot be combined with
other promotions.)

Pizza, Pasta, Sandwich, Salad and a whole lot more

Near Campus (one street east of University St.)

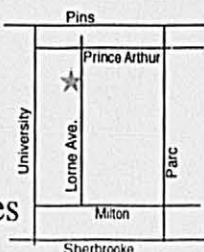
3565 Lorne Ave.

282-9897

282-9493

FREE DELIVERY

to McGill Campus & Residences
or your company.



Thurs-Fri-Sat Piano Recitals—Russian compositions

OPEN 7 DAYS A WEEK

Light Breakfast

Mon.-Fri. 9:30am to 11:00am

Delivery Hours

Mon.-Fri. 11:00am to 11:00pm

Sat. 12:00pm to 11:00pm

Sun. 4:00pm to 11:00pm

VISA & INTERAC ACCEPTED

ATTENTION ALL MCGILL GRADUATE STUDENTS



Discover dental care that is gentle
and personalized

Our clinic offers a wide variety of services such as:

- Exam/cleaning/preventive care
- Computer imaging
- Root canal therapy
- Crown & bridge
- Dentures
- Bleaching
- Implants
- Periodontal therapy

We welcome McGill Graduate student's dental insurance plan.
In order to lessen your financial obligations, we accept direct
payments from the insurance company..

Dr. Fereidoun Harandian B.Sc., D.D.S.

has received his D.D.S. from McGill University and has been awarded the
Canadian Dental Association President's award for outstanding qualities of
leadership, scholarship, character & humanity and professional achievement.

4571 Sherbrooke Street West, Westmount. ☎ 933-6144
across Westmount park

University budgets slashed by

Ontario tuition to rise up \$280 million to 20 per cent next year

By Stacey Young

(CUP) - Ontario universities and colleges have had their government grants cut by \$400 million, and the province's post-secondary students may be paying up to 20 per cent more in tuition next September.

In the Conservatives' first economic statement read yesterday, Finance Minister Ernie Eves announced a total reduction of \$6 billion in social spending over the next three years, with hospitals, education and municipalities receiving the brunt of the cuts.

But despite the largest single tuition increase to date in Ontario's history, universities in the province will still face a total funding shortfall of \$162 million.

University of Toronto President Rob Prichard said this cut puts Ontario last in its support for post-secondary education.

"These cuts are terribly damaging, particularly when [Ontario] stands nine out of 10 in Canada already" in terms of how much the province spends on post-secondary education. "Now we're dead last."

In addition to a base tuition increase of 10 per cent, the province is granting universities an additional discretionary increase of 10 per cent in order to make up for the massive reduction in government transfers. The result is a possible tuition increase of 20 per cent.

However, Prichard said that even if the university raises tuition the full amount allowable and shares the province-wide \$280 million budget cut to post-secondary education (U of T's expected share works out to \$53 million), U of T will face a reduction in revenue next year of roughly \$35 million.

Prichard added that the government has yet to decide how universities can apply the discretionary increase. He said certain faculties and divisions may receive a heftier increase than others.

But not all universities will necessarily charge students the full discretionary portion of the increase. Leonard Connelly, president of Trent University, said his administration will not automatically charge the entire increase allowable, adding that he intends to consult with faculty, students and staff before deciding.

"All universities will find it necessary to raise tuition by the [base amount of 10 per cent],

but institutions now have to decide by what additional amount they can reasonably charge," he said.

But Mike Burns, executive director of the Ontario Undergraduate Student Alliance, said the details of the discretionary are still up in the air.

Burns was told by ministry staff that Education Minister John Snobelen will decide in the next week whether or not universities will be allowed to charge the additional 10 per cent to all programs or only to second-entry degrees, such as graduate and medical schools.

He added that there is still room to lobby the government.

"We are meeting with ministry staff [today] to get the details of [discretionary portion] straight," said Burns.

"[OUSA feels] that there are [faculties and divisions] better able to absorb a higher tuition increase. For instance, we have to look at the success of gradu-

ates regarding income level on graduation.

"But [the discretionary increase] will not be across the board."

However, whether tuition goes up 10 or 20 per cent, Leonard says the spectre of skyrocketing tuition will affect accessibility to the province's universities.

"Students are telling me tuition has already reached a ceiling... this will create significant financial difficulties for students."

In terms of where universities are most likely to cut, Heather Bishop, chair of the Canadian Federation of Students-Ontario, said student services will be the first to go.



HEATHER BISHOP, CHAIR OF CANADIAN FEDERATION OF STUDENTS - ONTARIO

"Most student services, all non-academic services" will probably be cut, she explained. "Counseling and employment centres... that are not directly related to academics will go."

Bishop also said students can look forward to larger classes.

"I expect there will be a decrease in all non-tenured faculty. [The] sessional faculty can

be taken out of the budget pretty easily. [As a result], we'll see class size increase."

Eves also announced that no additional monies will be available through the Ontario Student Assistance Plan for the next academic year, nor will there be any changes to the program until August 1997.

-Source: The Varsity, University of Toronto

BOARD OF GOVERNORS BRIEFS

By J. Reis

The Board of Governors' meeting held on Tuesday was in many ways remarkable more for what was not openly discussed than for what was.

The Principal's Report, written by Principal Bernard Shapiro, was perhaps the most interesting document presented and yet was accepted with little discussion. It contained further bad news about the university's financial future, including a report that the grant from Québec for the next year will be even lower than originally predicted. To this end, Shapiro wrote that he hopes the McGill community will address structural imbalances and "reallocate resources in terms of our best imagined future."

Shapiro's report also included a rundown of the situation facing other Canadian universities. This included Alberta's 3 per cent budget cut and drop in international student admission, the expected medical residents strike in response to tuition hikes in Saskatchewan, the recent three-week strike by faculty members at the University of Manitoba, salary rollbacks at Memorial University and the University of Prince Edward Island, and an expected \$400 million budget cut to Ontario uni-

versities' budgets.

McGill may not have experienced faculty cutbacks recently, but according to a table Shapiro enclosed listing the salaries of professors and Canada's "ten relatively research intensive universities" (Alberta, McMaster, Queens, Toronto, UBC, Waterloo, Western, Laval, Montréal, McGill), McGill professors and associate professors are paid less than those at any other institution listed.

Other aspects of Shapiro's report included the statement that the Faculty of Religious Studies had the highest percentage drop in enrollment of any McGill faculty this year. Religious Studies enrolled two new students this year for a total of 44 students registered in the undergraduate programme. The term of the dean of Religious Studies, Prof. Runnalls, will expire shortly.

The bad financial trend seems to have continued to the McCord Museum. According to Shapiro's report, the museum is running an operating deficit of \$500 000 annually. Shapiro states that "it does seem likely that the Museum will have to focus its collections and its activities much more narrowly."

There were two attachments to Shapiro's reports: *Making McGill*, the Students' Society's

statement of considerations for McGill's future, and *Electronics and the Dim Future of the University*, by Eli M. Noam. Noam's article stresses the need to downsize universities as their utility becomes increasingly linked to their face-to-face teaching capabilities. Noam asserts that this is especially important in an age where the physical plant of a university, especially its libraries, is losing importance in the face of CD ROMs and e-mail.

"Change the technology and economics, and the institution must change, eventually," Noam states. The article, which concludes with the question "Can we self-reform the university or must things get much worse first?" effectively underlines the urgency of the reform measures Shapiro almost single-handedly is pushing through the university, starting with his September document *Towards a New McGill*.

The Report of the McGill Fund Council, which includes the activities of the Twenty-First Century Fund, showed that Medicine continues to attract large donations - \$3 303 810.71 in the last year - while Physical and Occupational Therapy and Social Work, two faculties which

traditionally attract fewer funds, brought in even less than they did last year, gathering \$0 and \$1 532.25 respectively.

According to the report from the Twenty-First Century Fund, students and faculty members alike have exceeded the amount they were expected to donate by over \$2 million.

The Students' Society received the Board of Governors' support for their position on the federal government's plans for post-secondary education funding at the Board's Tuesday meeting.

Addressing the Board, Students' Society President Helena Myers stated, "Students are realising that there have to be alternative methods of funding post-secondary education."

Myers moved that the Board express its support for ongoing research by the Students' Society and the Canadian Alliance of Student Associations into issues of funding. Principal Bernard Shapiro stated that he was "happy to support the motion," and it carried.

Professor Derek Drummond presented a list of events for McGill's 175th anniversary next year. Plans include the installation of a life-size statue of James McGill near the Roddick Gates.

A Summer Course at
McGill University
Montreal, Canada

Why Not!

We welcome
visiting students

Increase your options
Lighten your course load
Enrich your program
Experience Montreal

It's all here for you!

McGill Summer Studies
offers a full range of
university-level courses.

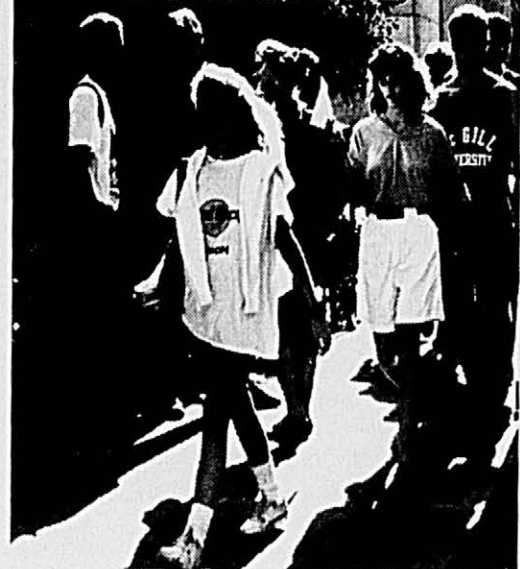
Registration opens:
March 1, 1996

McGill Summer Studies
550 Sherbrooke Street West
Suite 585, West Tower
Montreal, Quebec H3A 1B9
Phone: (514) 398-5212
Fax: (514) 398-5224
E-mail:
Summer@550Sherb.Lan.McGill.Ca

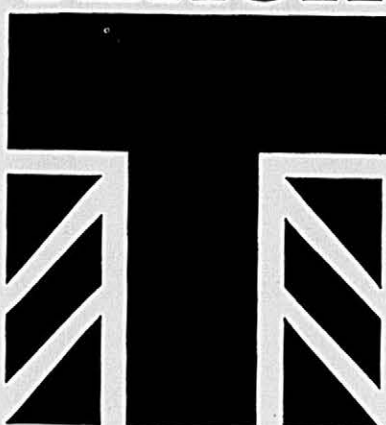
Please send me
1996 Summer Studies
and information
on summer
accommodation in
McGill University
Residences

NAME _____
ADDRESS _____
CITY _____ PROVINCE/STATE _____
POSTAL/ZIP CODE _____ PHONE _____
UNIVERSITY/COLLEGE _____

McGill Summer Studies



TEACH



POSTGRADUATE - 1 YEAR
Ministry Approved
Teacher Training
Courses In
GREAT BRITAIN & AUSTRALIA

For more information about

- Criteria for acceptance • Health Coverage • Travel Arrangements
- Accommodations • OSAP

phone: TEACH (905) 388-7158

fax: (905) 388-9682

e-mail: teach@netaccess.on.ca

VOYAGES CAMPUS

Forgot to book your flight
home for Christmas?



**You are still
in time!!**

3480 McTavish
(Union Bldg.)
398-0647

2085 Union
284-1368

*Subject to date
restrictions and
availability

	Departs until Dec. 14 from	Departs on or after Dec. 15 from
St. John's	\$494	\$530
Halifax	\$408	\$408
St. John	\$371	\$371
Toronto	\$249	\$249
Winnipeg	\$396	\$481
Regina/Saskatoon	\$518	\$640
Calgary/Edmonton	\$432	\$566
Vancouver	\$469	\$603

Check with us for all other cities.

NEW CONCEPT HAIR SALON

*Mesdames
&
Messieurs*

Hair Styling - Manicure
Make-up
Artificial Nails
Pedicure

*Permanent Art Exhibit
Now presenting:*

Patrick Hudon
&
Sylvain Saint-Onge
artists-painters

*Let our professionals in beauty
pamper you
in a relaxing atmosphere.*

**15% OFF FOR
STUDENTS WITH I.D.**

1206 Drummond, Mtl 875-0353

THE MCGILL DAILY

Advertisers
& Readers

Watch out for the

Bumper Term-End
Holiday Issue
THURSDAY DECEMBER 7, 1995

Rush to book your ads now, space is always limited.

Deadline for display and classified ads:

FRIDAY, DECEMBER 1, 1995.

**OPEN HOUSE
Every Thursday
\$12 (all inclusive)
9 pm-closing**

**Friday & Saturday
HAPPY HOUR
2 for 1 (mixed drinks & shots)
8 pm-closing
9-11 pm \$3 cover
(includes a drink on the house)**

**SUN-MON-TUES-WED
HAPPY HOUR all day
2 for 1 noon-closing**

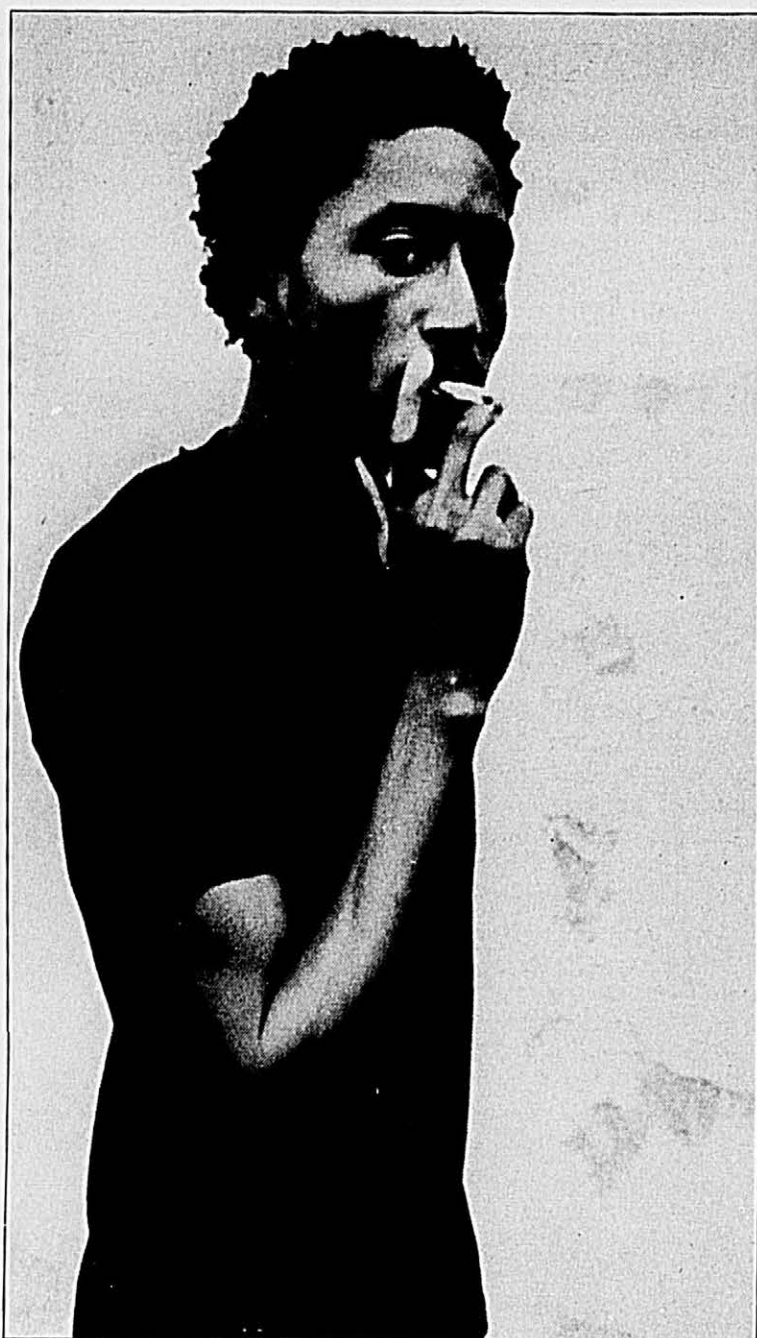
1433 Crescent

MONTREAL

STEERING HIS OWN

An interview

By Shungu Sabeta, Terna Gyuse, Pat Harewood and Ahmer Qadeer



Keziah Jones' Nov. 16 concert at Café Campus was "grooving," as was the interview he later gave the *Daily* about his native Nigeria, growing up in Britain and his plans and aspirations.

DAILY: WHAT KIND OF MUSIC DID YOU LISTEN TO GROWING UP?

Keziah Jones: In Nigeria, Fela Kute and American music, American rhythm and blues, because people were bringing records back and were making tapes and making tapes of radio stations and stuff like that. James Brown and Stevie Wonder and that kind of stuff. When we came to England, it was Funkadelic. That is the basis of my musical education. And later on I got into a lot of blues, Jimi Hendrix and stuff like that. And today I listen to a lot of Indian music, jungle stuff like that. Very ambient stuff—I was into a jazz phase for awhile.

AND WHEN DID YOU START PLAYING?

I started playing piano when I was 13. Then I started playing guitar when I was 16 or 17. The school I was in had a piano, and after I left school I just wanted to carry on this musical thing and I bought a guitar, just to keep it going—practical reasons, it's portable - and then I just stayed with it and stayed with guitar.

AND HOW DID THIS BAND YOU'RE IN NOW COME TOGETHER?

I met the bass man at Glastonbury Festival, and I bumped into him in London two weeks later and he wasn't doing anything. I said "Well, I'm going to make up a band," and he was like, "Yeah." The drummer I know from around London, he's been in many different bands. He's been around the scene. So we made a band and came together.

OTHER THAN MUSIC, WHO HAVE YOUR INFLUENCES BEEN? YOU TALK A LOT ABOUT KWAME NKRUMAH...

Malcolm X, Kwame Nkrumah, a lot of writers, black American writers. In England there isn't much literature you can find about black people and black struggles, so we had to read a lot of American authors. bell hooks is another writer who I read a lot from, she's really cool. George Jackson I read a lot, so from that I found out about stuff. I read a lot of African history, because they don't teach you about that in Nigeria itself. They teach you the European version of African history. So after I left school, I just started to revise and relearn everything—musically as well as literature. I also read a lot of science fiction—there is a guy called Samuel Delaney—a black science fiction writer, I like him a lot.

YOU WERE TALKING A LITTLE BIT ABOUT NIGERIA LAST NIGHT...

Yeah, people don't really know the deeper dynamics of

what is going on in Nigeria. What happened recently has been going on for about five years - the guy [military leader Gen. Sani Abacha] has been taking more and more. The reason it [the execution of Ken Saro-Wiwa] came to that conclusion was because he [Saro-Wiwa] was trying to internationalise the struggle. He went to the United Nations and started talking outside Nigeria and then everybody just came on him, like Shell and everyone, and it really exposed what was going on, in most of Africa actually, and the collaboration between multinational companies and African governments. So that's the reason they had to execute him. When you go the UN, that's it man, the world starts to focus on what's going on in Nigeria. That's why they killed him—I started to say to the people its all based on cash, that's why I played that tune [Cash]. It's all based on money: The West needs to have their resources cheap, so when they start to criticise them and when you start to get noticed, then they kill him.

WHY DO YOU THINK THEY KILLED SARO-WIWA RIGHT WHEN THEY KILLED HIM? THEY HELD HIM FOR A YEAR—THERE WAS RELATIVELY NO NOISE ABOUT IT.

They had a Commonwealth Conference the day they killed him. They were trying to embarrass the Commonwealth and embarrass John Major and all those people. That's really what they were trying to do to, say—you know, Nigeria, "We make our own decisions." The result of that was just like idiocy.

I don't agree with Nigeria as a country. As a legal country, it was designed by what—England, France, Germany—so as a country itself, it's only like 30 years old. It doesn't exist for me. I have a Nigerian passport; doesn't mean shit. You know what I mean? And the government itself is illegal.

SO WHAT DO YOU CONSIDER YOURSELF?

I would just say, ethnically Yoruba, West African, you know what I mean. I go by the old map. Like Yoruba Empire, Shanti, Hausa, that's easier, because that's really what's going on anyways.

IS THERE ANY POSSIBILITY OF REDRAWING THE MAP SOMEHOW, SO THAT ETHNIC NATIONALITIES CAN GET STATES, IF NOT NATION STATES, AT LEAST STATES WITHIN STATES?

That will be what will eventually happen, I think, but it's difficult to think about that with guns and oil and all of that.

WHAT DO YOU THINK ABOUT THE UNITED NATIONS OF AFRICA?

Pan-Africanism, man, I dig it. That's what Nkrumah was all about. Because he was trying to get all the people together, because he was saying, yeah, you want to get all the people together and you can imagine the land mass of Africa and the people—man, you could take over. And he had a philosophy of that as well. I believe that, I'm all into that, that's what Fela talks about as well. I'm all into that philosophy. Definitely, because otherwise it's just foreign stooge governments.

WHAT DO YOU THINK ABOUT THE UNITED NATIONS SANCTIONS? WHAT DO YOU THINK THE IMPACT OF THAT WILL BE ON NIGERIA? WHAT DO YOU THINK THE RIGHT STEPS ARE TO BE TAKEN?

The right steps are too drastic. I think we need a whole revising of the relationship between Africa and the West, but that's not going to happen any time soon, I think. Sanctions, but I don't think they'll even do that.

THEY'RE ALREADY TALKING ABOUT WAYS TO GET AROUND IT...

It hurts them too much. If they impose sanctions on Nigeria, that means it will hurt them. The only thing I see is some kind of youth revolution—ideological revolution. I think it's an age thing, a generation thing, because our parents, they are part of the problem in a way. I think the young people now, they know.

WHAT DO YOU MEAN THEY [PARENTS] ARE PART OF THE PROBLEM?

They are colonial mentality. The reason I got sent to England was because they had a colonial mind set. England was the power, so you go to England and act like that. I managed to at least find a way out. There are a lot of other people who do their degrees and study economics and then go back and carry on economics which is Western economics. I think it's a generation thing. When that generation moves out, then maybe we'll start seeing some changes.

WHAT'S THE MUSIC SCENE LIKE IN BRITAIN? ARE PEOPLE VERY RECEPTIVE TO YOUR MUSIC?

Yeah on a ground level, we don't figure on radio stations and pop charts and stuff like that. I tend not to do the things I have to. I mean, you can do a few things and get into the charts and on the radio, but I've managed to stay quite independent, which is very lucky because for a lot of my friends it's harder.

COURSE with Keziah Jones

WHAT ABOUT BLACK PEOPLE WHO HEAR YOUR MUSIC IN ENGLAND? ARE THEY RECEPTIVE TO IT THE WAY THEY ARE RECEPTIVE TO RAP, THE WHOLE BHANGRA SCENE AND THE WHOLE JUNGLE MUSIC SCENE?

We have that audience of people — it's the kind of people who know that we are not going to do pop or we are not going to do soul or reggae or anything like that. We are still trying to carve our own identity to go along with it, just like rock and rap and all of that stuff.

DO YOU KIND OF SEE YOURSELF AS EXPANDING THE DEFINITION OF WHAT PEOPLE SEE AS BLACK MUSIC?

Definitely. That's what the whole concept of African Space

Craft is about. It's just like vision in the future: What is going to be an African person in the future? How are you going to define it? What language are they going to speak?

HAVE YOU PLAYED IN THE STATES AT ALL?

I played in New York a few times, and we toured with Funkadelic a year ago. The reaction there — that's the only band you can go and see where it's a mixed audience black and white.

WHAT ABOUT FISHBONE AND BAD BRAINS?

Yeah, that's the kind of angle we're trying to come in on; that's the kind of shit we're into. But,

we've done that from our own efforts. When the record company gets involved, they can only see it from markets. This market and that market, black radio and white radio, they're talking a different language. So I'm trying to do it [on] my own effort, just go in there and do efforts. Maybe that way I can have a bit of my own say.

WHERE DO YOU SEE YOUR MUSIC AS FITTING INTO THINGS? YOU TALKED ABOUT SOCIAL MOVEMENTS AND THINGS LIKE THAT.

Man, to me music is just a tool! It's a real tool. I'm able to come here, but on a wider scale. The music industry is very limiting, and you can only do so many things because it is always

presented as entertainment. You have to sell. At the end of the day, you have to sell or they'll just drop you.

I can do so many things because of it, I can go to all these countries, most Nige people can't. I want to make some more albums and do bigger things. I want to use the proceeds of my albums to make bigger things, I want to make films and things and use myself as an example.

In music you get publicity and they market you, and you get exposure as a black person, on a sex level or on a clothes level or on a controversial level or whatever. All that stuff is perfect material. I want to draw on all of it and come back and use it as an

example. The rest of it, they just treat it as entertainment.

LAST NIGHT YOU MADE A COMMENT ABOUT USING MUSIC AS A POLITICAL PLATFORM.

Yeah, well, the way people like Fela did it, the world has changed so much, it is difficult to do it the same way. I can only just exist to play and pass on messages without saying, "Hey man, do this, do that."

The way you are, the way you stand on stage and are moving, it's occasionally on a different level, getting people loose and all of that. That's political in itself, but the grander structures have to be saved for later, for later on when I'm a bit wiser and older.

FRIEDMAN & FRIEDMAN
Chartered Accountants - Comptables agréés



8000 Decarie Blvd., Suite 500, Montréal, Québec H4P 2S4
Tél.: (514) 731-7901 Fax: (514) 731-2923

McGill **WORK** Study PROGRAM

The Student Aid Office is pleased to announce the continuation of the Work Study Program for the 1995-96 academic year! In addition to our regular funding, the Science Undergraduate Society has made a special contribution to the Work Study Program to create new positions in the Faculty of Science for science students.

WHAT IS WORK STUDY?

It is a program that provides part-time on-campus employment for full-time degree students who demonstrate financial need. Eligible employers will benefit from subsidized labour costs when work study students are hired.

HOW DO I APPLY?

Work Study student applications and brochures are available at the Student Aid office on both campuses. Applications must be returned to the Student Aid office by: **January 5, 1996.**

OFFICE OF STUDENT AID & INTERNATIONAL STUDENT ADVISER
Powell Building, 3637 Peel St., Room 200

The technologically correct Christmas gift:
Unlimited Internet access for only

\$24.

95 / mth (+tx)

For students with I.D.
\$29.95/mth +tx
without I.D.

Save 15%

When signing up for 12 months

Why not give the gift of Internet? And why not send your own Christmas greetings over the Internet and save long distance and postage charges?

Includes:

- Ability to explore the 'net anytime without counting the hours
- Free setup software
- Free E-Mail account
- Fast access and downloading capabilities, 28.8 kbps
- Customer support from 9 am to 9 pm
- Free disk space for your Web site, 2 mgs

Other services:

- Corporate access, ISDN lines
- High tech Web site development & hosting
- Internet training center



génération.NET

8 4 5 - 5 5 5 5

Two blocks from McGill University
1801 McGill College Ave., suite 555, Montreal (Qc) H3A 2N4
E-Mail: info@generation.net WWW: http://www.generation.net
• Based on intermittent dial-up use.



photo

QUEST INC.

RETAIL

LAB

STUDIO

DARKROOM SUPPLIES
CAMERAS
AND ACCESSORIES
REPAIRS

ONE HOUR
DEVELOPMENT
CUSTOM LAB
LAMINATION

GRADUATIONS
PASSPORTS
WEDDINGS
AND PORTRAITS

2320 Guy Street 937-3822

REDEFINING THE Public broadcast

by Rebecca McKechnie

Glancing through the papers last week, one couldn't help but notice that the Canadian Broadcasting Corporation is under fire.

Cuts that will effect as many as 3 000 employees were announced on Wednesday at the CBC's Toronto headquarters by President Perrin Beatty.

The cuts come on the heels of other funding cutbacks to Canadian public broadcasting and have sparked debate about the responsibilities and role of institutions like TV Ontario and the CBC.

But the Beatty cuts do not represent the final word on the state of the CBC's future.

Despite the fact that Heritage Minister Michel Dupuy said last year that the CBC needs continual funding, the federal government plans to reduce the \$950 million grant they give the CBC by \$350 million over the next two years.

In Ontario, talk of cuts to public broadcasting is not limited to the CBC. Premier Mike Harris' government is questioning whether Ontario needs provincial public broadcasting, namely TVO, in a 500 channel universe.

The fact that both the CBC and TVO are under fire makes it clear that serious threats are being made to the preservation of Canadian public broadcasting.

In this time of restructuring, many questions are being met with ambiguous responses.

What is certain is that public broadcasting is in need of delicate restructuring. Despite the current frenzy of funding cuts, however, the necessary restructuring may not lie in budget slashing.

Instead, the vision of public broadcasting itself needs to be renewed.

The road to the CBC

A vision for public broadcasting has already been carved out in Bill C-40, the Canadian Broadcasting Act, which was introduced as an update to the 1968 Broadcasting Act.

Bill C-40's central mandate is that "each element of the Canadian broadcasting system shall contribute in an appropriate manner to the creation and presentation of Canadian program-

ming, making maximum use of Canadian creative and other resources." The act also states that the CBC, in particular, must be "predominantly and distinctively Canadian."

With Bill C-40's introduction, a report entitled *Canadian Voices: Canadian Choices* was made. The report outlined the

American content.

Venture

In addition to continuously "redefining" the mandate of the CBC, the Canadian government has also drastically reduced the amount of money allocated to the corporation since 1984.

In response to this, the CBC decreased its work force by 23 per cent between 1984 and 1993, according to the Friends of Canadian Broadcasting (FCB), a lobby group which fights to protect public broadcasting across the country.

What has the government's motivation been for placing the CBC on the chopping block? Following in the footsteps of former Prime Minister Brian Mulroney, the current Liberal government sees the CBC as a prime target in their efforts to reduce the deficit. They currently provide the corporation with almost a billion dollars, about 72 per cent of its funding.

But as Ian Morrison, spokesperson for the FCB, points out, the government's pursuit of this goal conflicts with its other national interests.

"The Liberal government cares about two things: reducing the budget and national unity... The Finance Department sees the CBC as a big problem in spending, but the future of the country needs it. Metaphorically speaking, it is a cultural meeting place. So, a certain schizophrenia is created."

Scrutiny of the CBC has escalated with the recent remarks made by Prime Minister Jean Chrétien, who said that the CBC's coverage of the referendum did not promote Canadian unity.

The clause of promoting Canadian unity was taken out of the broadcasting legislation in 1986 upon recommendation of a task force on broadcasting policy, because it was felt that it was an inappropriate requirement for any broadcaster.

The law now states that CBC's coverage as a national broadcaster should be relevant to all Canadian identities, reflecting the needs of both French and English communities.

Looking Through

the Polka Dot Door

The CBC is not the only public broadcaster facing cutbacks.

On a smaller scale, TVO is also being threatened by a similar wave of rollbacks under the Harris government, which is also questioning the purpose and funding of Ontario's public broadcaster.

The Harris government, however, has not made any definite decisions. Because their motivation for change to TVO is, as Morrison says, ideologically based, "they are taking their time."

Although the spokesperson for Marilyn Mushinski, Ontario's minister for citizenship, culture and recreation, and TVO sources claim the move is not definite, critics warn that plans to place TVO on the selling block is more than just a rumour.

Morrison notes that "there are at least five broadcasters in line to purchase TVO."

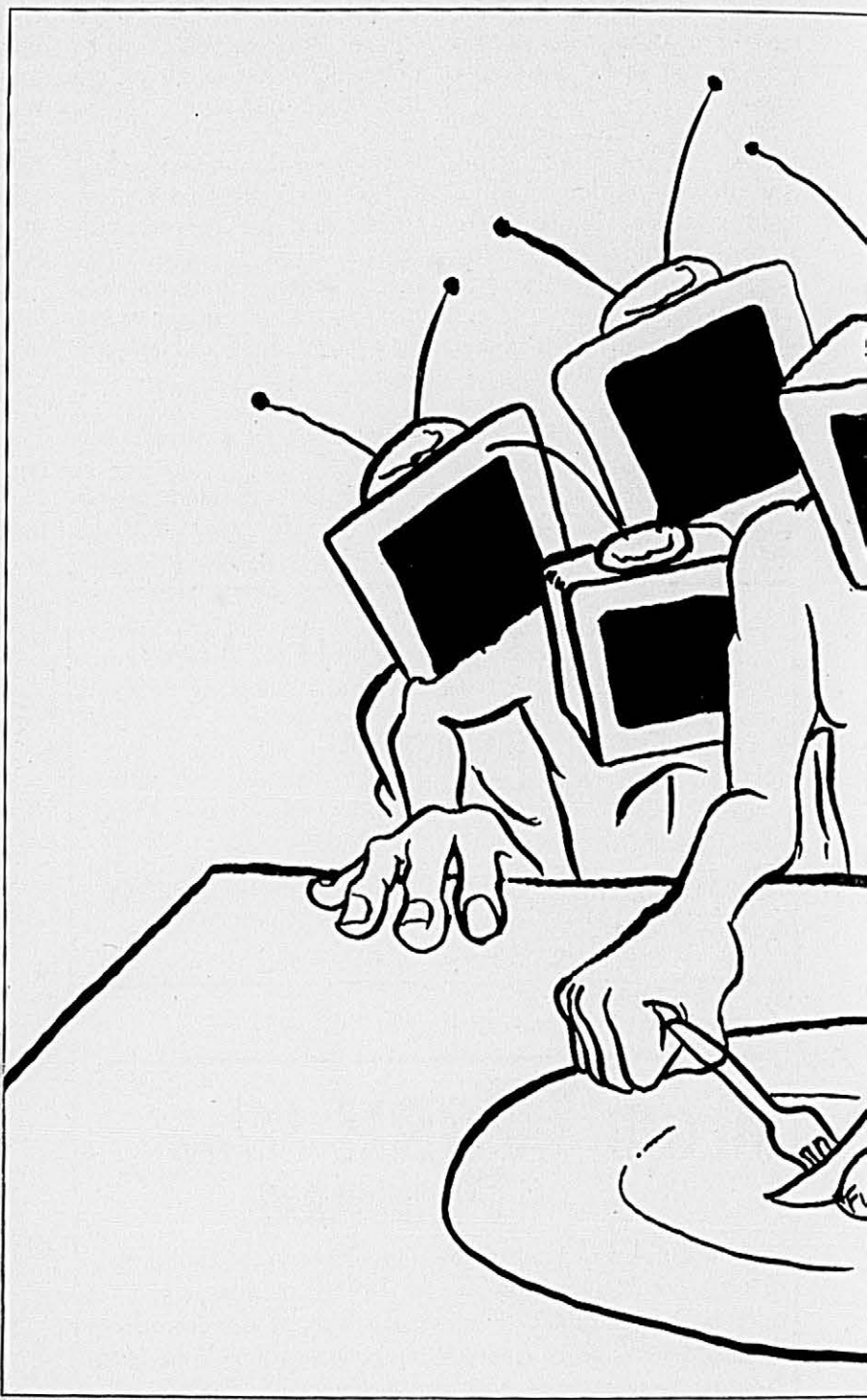
Privatising a public broad-

caster, especially one that is distinct in its educational content, is a move that is feared by many onlookers.

Sharon Selson, director of communications at TVO, says that "Canadians need Canadian programs reflecting Canadians, and public broadcasters play that role. The public should be anchored in things Canadian. Without this there will be an erosion to our distinct identity."

The sale of ACCESS network, an educational broadcaster in Alberta, to CHUM/City Ltd. in Toronto can be used as a case study of what may happen to TVO if it is sold, although Harris'

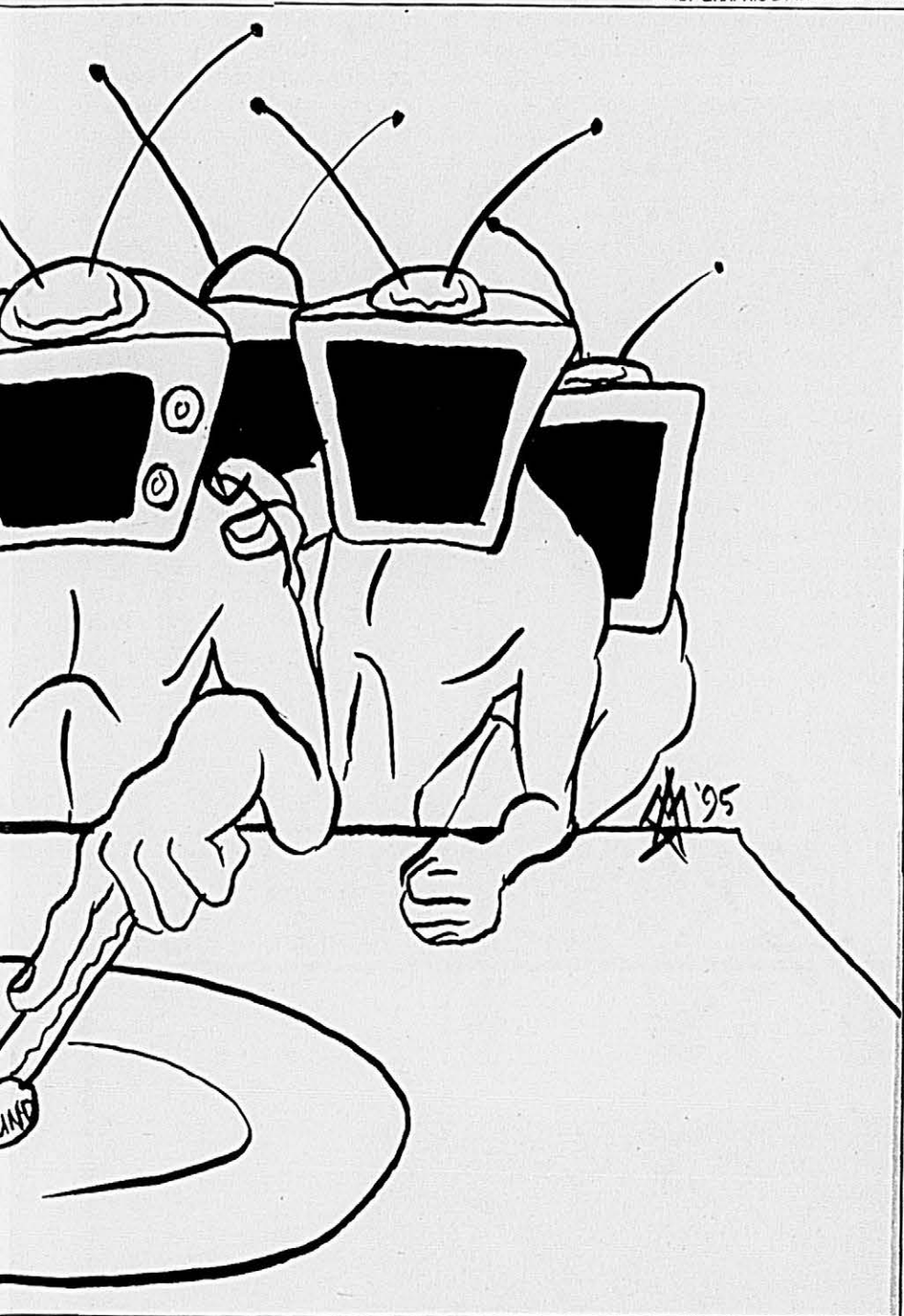
"CANADIANS NEED PROGRAMS REFLECTING PUBLIC BROADCASTING ROLE. THE PUBLIC BROADCASTING IS ANCHORED IN THE WITHOUT THIS EROSION TO OUR COMMUNITY"
— SHARON SELSON



E CBC

ting comes under fire

DAILY GRAPHIC BY MAX FRANCISCO



have resources, and you can put out quality without expense."

Royal Canadian Farce

The concern that Canadians are not getting value for their public broadcasting dollars is not limited to TVO.

It is a concern that has also extended to the CBC. As Peter O'Neil, director of public affairs at the CTV network asks, "As Canadians, are we getting value for what it [CBC] is?"

Although a large segment of the public would say yes, many others are seriously questioning the organisation's way of running things.

The Toronto reporter notes "There are teams of CBC production staff for things that our production can cover with two people. There are a huge number of bureaucrats at the CBC. Offices are just full of them. Who knows what they do. It's a huge waste, and it gives the right wing cause to slash. With huge production and

elevision, the majority of viewers seem to be plugging into private networks rather than the CBC.

Because the CBC has lower viewership rates overall when compared to the private networks, it is at a disadvantage when seeking commercial revenue.

confidence in to protect Canadian culture and identity. Since the CBC may be the only accurate representation of what is happening on the East Coast for someone on the West Coast, it truly becomes a cultural highway.

"The CBC is important for the country in defining itself in what

we are not" in comparison to American culture, the Toronto reporter says. "The CBC is the small part of the market that is not dominated [by American influence]. We need to preserve that little sliver that is not American."

Pierre Juneau Presents

Aside from the public debate being held about the future of the CBC, the future will in large part depend on the contents of the Juneau report.

One has to wonder

how different the report's recommendations will be from those made by the 1991 task force on the economic status of Canadian television, issued for Perrin Beatty, then minister of communications. In its preface it suggested that "the CBC is the premier component of our broadcasting system" and that it should "serve as a beacon for the enlightenment of all Canadians."

The 1991 task force made clear its stance on the importance of sustaining the CBC in its second recommendation: "In the best interest of the Canadian public and the Canadian broadcasting system, this Task Force believes the CBC should receive adequate, ongoing, and stable public funding to enable it to fulfill its mandate. Multi-year funding is essential to enable the CBC, the CRTC and the rest of the industry, including private broadcasters, to plan and manage their operations better."

O'Neil believes the Juneau report "will give some direction to the CBC in the context of 1996."

Morrison predicts that the report "will be helpful to defend and protect the CBC. The pendulum is coming back to the CBC. The recommendations will probably cause a firestorm, but that's good, because it will cause discussion."

"THERE ARE A HUGE NUMBER OF BUREAUCRATS AT THE CBC. OFFICES ARE JUST FULL OF THEM. WHO KNOWS WHAT THEY DO. IT'S A HUGE WASTE, AND IT GIVES THE RIGHT WING CAUSE TO SLASH. WITH HUGE PRODUCTION AND FUNDING, THE CBC DOESN'T COVER [ISSUES] ANY BETTER. THEY SHOULD BE ABLE TO PUT OUT QUALITY SINCE THEY AREN'T DRIVEN BY THE PROFIT MOTIVE."

— VETERAN TV REPORTER

Such competition over commercial revenue is inevitable even though public and private networks—two institutions with two distinct purposes—are not meant to compete. And with the present cutbacks, the CBC will no doubt seek more sources of revenue. But there is only so much of the pie to be had, as advertisers are only willing to buy so much time from broadcasting.

O'Neil contends that in the past, the CBC "has tried to supplement cutbacks with advertising, but advertisers are looking for audiences, so their programming has been made around audiences." This type of design emphasises the conflicts within the CBC. It is a cycle that depends on funding, and when that funding is tightened, fulfilling mandates to their potential becomes a difficult task.

Morningside

Although CBC does not rank well in its morning television audience numbers, the unrivaled popularity of Peter Gzowski's *Morningside* radio show attests to the fact that there is something about public broadcasting that Canadians identify with.

According to FCB, 78 per cent of Canadians believe the CBC is fulfilling its mandate to provide a wide range of programs. The CBC is also rated among Canadians as the television corporation that people have the most

funding, the CBC doesn't cover [the issues] any better. They should be able to put out quality since they aren't driven by the profit motive."

The bureaucratic excess was addressed in Beatty's financial blueprint last week. In it, administration cuts constitute 40 per cent of the CBC's budget reductions.

Although even advocates for public broadcasting like Morrison recognise that there are faults with the CBC's bureaucracy, they fear that the Beatty announcement will lead to an even worse situation in programming.

This fear is largely based on the fact that \$129 million of the cuts are to come from production. This is a serious setback, considering the CBC is having a hard time avoiding criticism of the present quality of their production.

Competing for viewers

When it comes to morning tel-

bid would likely take a different form.

ACCESS was sold in the form of an \$8 million subsidy to Moses Znaimer, executive producer of Toronto's CityTV, MuchMusic and Bravo! to run the network.

**ED CANADIAN PRO-
G CANADIANS, AND
ASTERS PLAY THAT
IC SHOULD BE AN-
INGS CANADIAN.
THERE WILL BE AN
DISTINCT IDENTITY."
ELSON, DIRECTOR OF
ICATIONS FOR TVO**

use of TVO instructional shows. He also says the station is buying more programs and making fewer.

Morrison's reference to "talking heads" points to what many see as a problem with the poor production of public networks. In fact, it is a trend that partially

explains why TVO is not as popular as it could be.

Selson claims that TVO puts out "programs of top quality form around the world that are a reflection of our concerns and our community."

But other aren't so sure.

One veteran TV reporter at a private network in Toronto (he asked to remain unnamed because of the climate of his workplace) says that "TVO can't do any good programming, and, sadly, it has lost its potential. It's run like government with an excess of bureaucracy."

Their programming, he says "is unimaginative stuff. There's no interest in it. Sure, they do fill some mandates, but with the cheesy programming, critics have a field day. They are over-staffed. They need creativity and imagination at senior levels, relevant to people's lives. It doesn't have to be expensive," he says, referring to one common excuse for the lack of quality in Canadian programming. "They

Ten years old and still kicking

Rhythm Activism's decade of political music

by Hypatia Francis

The morning news usually comes to us in soundbites, taken in between sips of the first coffee of the day. We are either too tired or too hurried to really give the news the attention it is due. This is not the case with Norman Nawrocki, of the Montréal-based Rhythm Activism.

The release of *More Kick!* marks Rhythm Activism's 10th year of existence. From the beginning, Rhythm Activism has been combining poetry and instrumentals to produce an end result which falls somewhere in between klezmer and the Disposable Heroes of Hipocrisy.

Rhythm Activism has also been consistent in providing a much needed voice on issues which many other groups ignore in their songwriting. Unlike other bands, Rhythm Activism is not afraid to touch issues such as homophobia, racism and the 'new right,' just to name a few.

Nawrocki often gets his inspiration from the news of the day. "When I read the morning newspaper," says

Nawrocki, "things register, they'll make me angry and I'll write about them."

The music of Rhythm Activism is a rare combination of anger, satire, and information. His goal is to try and understand that anger and translate it into stories which other people can share.

Nawrocki

does this by writing about real-life situations. The music is itself a voice against the injustices which take place. What

Rhythm Activism's members hope is that, by singing about these stories, they'll inspire people to think about what is happening in the world.

An example of this is the song "Leo Lachance." The lyrics are a narrative of the events surrounding the murder of a Métis man a few years ago. The murder received scant attention from the media and was quickly forgotten.

Nawrocki wrote "Leo

Lachance" partly to express his horror at the shooting and partly so that the song would serve as a reminder for people. "This was an item," says Nawrocki, "which more people need to know about."

It is not enough, though, to simply express frustration.

considering their unusual mix of masks, storytelling and puns to draw the audience in.

Satire, though, is not always possible. "There are some subjects that can't be entertaining," says Nawrocki. The previous album, *Blood & Mud*, explored the struggle of

the Zapatistas.

For Rhythm Activism, the stories emerging from this struggle were far too serious to be treated satirically.

Something which is striking about Rhythm Activism is their acknowledgment of their Canadian roots. Not only is this evident in their choice of subjects — among them Leo Lachance and Louis Riel — but also in their instrumentals; both the fiddle and the accordion are prominent in their songs and the music is a unique blend of traditional Ukrainian folk music and funk.

Rhythm Activism's shows are

intimate affairs. This is important to the group says Nawrocki. "We prefer the dynamics of a smaller club." This allows for audience interaction and participation in the shows.

Rhythm Activism does not simply inspire their audience to take action. The band's performances are often benefits and the members themselves are involved in community work. Last year, for instance, Rhythm Activism took part in the demonstration against Human Life International.

Rhythm Activism is not a group which provides background noise for a conversation. With their thought-provoking lyrics and their wonderfully eclectic instrumentals, Rhythm Activism goes further than most bands. In their unique approach, they refuse to allow life to become a series of soundbites.

Rhythm Activism is having a 10 year anniversary party at le Petit café campus Friday, December 1. Doors open at 19h00, admission is free. *More Kick!* is being released on the same day.

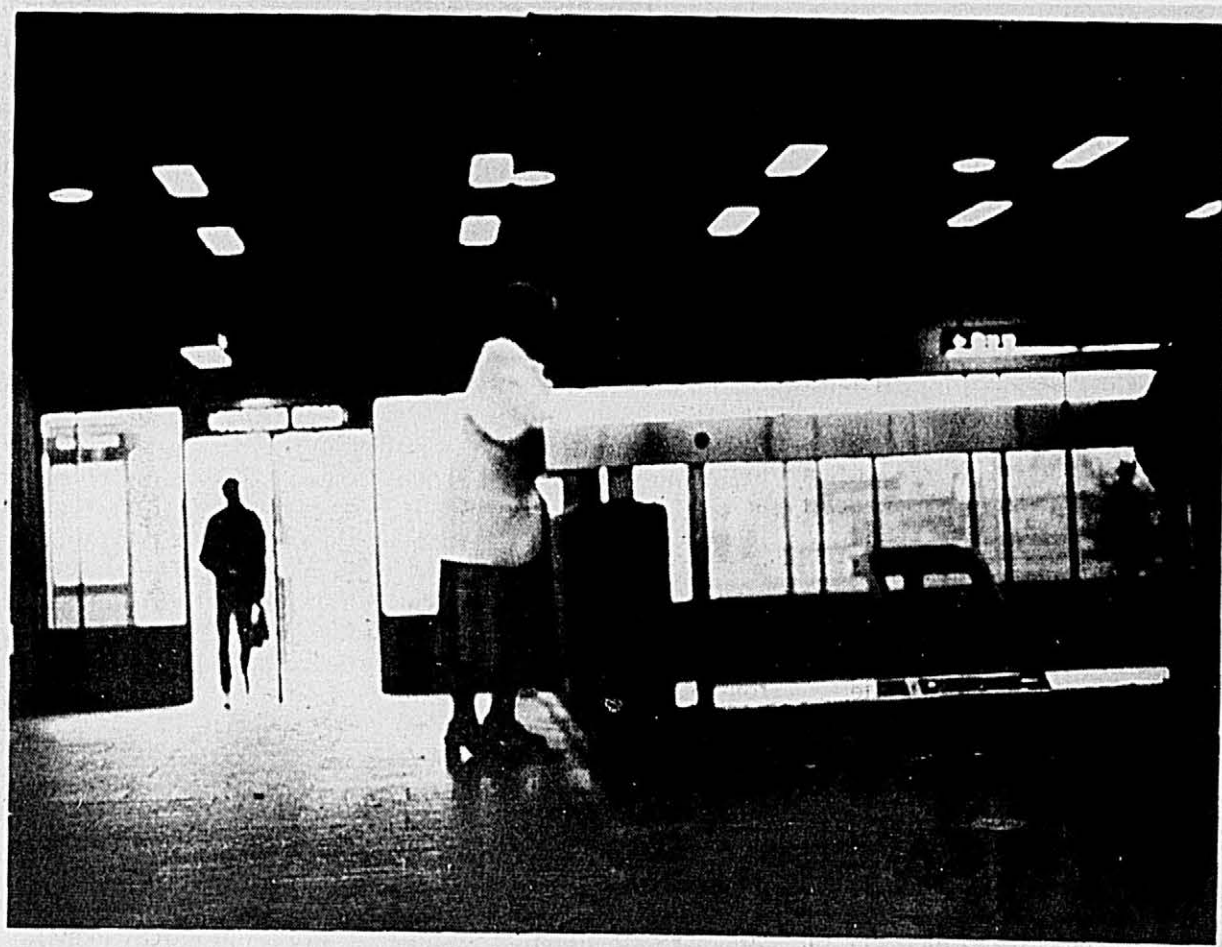


Effective satire is, explains Nawrocki, a goal for Rhythm Activism. By allowing people to laugh, the group includes them in the music and makes them more receptive to the message behind the lyrics. "Louis Riel" typifies this attitude. According to Nawrocki, "humour is the best way to reach people; to get people thinking."

Rhythm Activism describes their performances as cabarets. This is understandable,



off the darkroom floor



"entry of time"
David Ryther

The thriller that

ANTHONY WALLER'S

doesn't

MUTE WITNESS



by Christine Birbalsingh

Mute Witness, a film about murder, cover-ups, and improbable characters, fulfills one's expectations of a thriller. It lacks, however, a uniqueness that would set it apart from other films of its kind.

Despite the efforts of writer and director Anthony Waller, a British newcomer, the film, although suspenseful, does not reach out to the audience. Apart from Billy (Marina Sudina), the mute heroine, the characters are dry, dull, and unappealing; and the sets, plot, and uncanny escapes, are all typical of films of the genre. However the action and deception in the film somewhat make up for its lack of profundity.

Set and filmed in Moscow, *Mute Witness* attempts to accentuate the sense of isolation and helplessness of the American characters who speak little Russian. This lack of communication is further enhanced by Billy's muteness, and becomes a major theme throughout the film. The story revolves around Billy, a makeup/special effects artist, who witnesses the making of a 'snuff film', a pornographic film in which the woman is brutally killed. Unintentionally, Billy penetrates a master operation of organised crime, police corruption and murder, of which she becomes the target.

Karen (Fay Ripley), Billy's sister, and Andy (Evan Richards), Karen's husband, are pulled into the game of terror, while trying to save Billy. All for the sake of retrieving a diskette containing crime information, The Reaper (mystery guest star) heads the evil operation, ordering his pawns to kill off anyone who remotely gets in the way. Corrupt KGB and police officials are soon discovered, and Billy, Karen and Andy are left with no

one to trust and no protection.

Showing the characters tripping up KGB officials, escaping armed men while wearing nothing but a housecoat and surviving a hold-up by twenty trained killers, *Mute Witness*, although full of suspense, lacks the reality the audience deserves.

In the beginning, the three main characters, American film makers, are in Moscow simply to

work on a low-budget film. Magically, from beginning to end, they all have nerves of steel, hearts that do not skip a beat, and luck that just does not run out. The added bits of humour sometimes ease the suspense, but often are introduced at the wrong time and in the wrong place.

Part of this unrealistic atmosphere lies in the insensibility of the characters. Apart from Billy, with whom the audience is somewhat able to sympathise, Karen, Andy, the thugs, and the good guys are mere images on the screen. One is not able to identify with these characters as they are not given the opportunity to develop their own feelings and emotions.

In one scene, Karen and Andy burst into Billy's apartment to find the place torn apart, two men, who worked for them in their film, dead, and Billy gone. After a minute of panicking, they simply take the men's guns and

run out looking for Billy. There is no passion, no anger, no emotion. Accordingly, one does not feel hatred for the thugs, nor empathy for the good guys. The characters remain characters and the audience remains the audience — there is no connection or communication between the two.

What saves the film is Waller's cinematography. He uses different camera shots to evoke different emotions. Each shot is unique to each particular situation. Close-ups of characters' faces and at different angles promote suspicion. Quick shifts from character to character, or from set to set intensify the action. And the carefully conceived juxtaposition of scenes increases the suspense: In one scene, a man is being knifed to death, and in the next, Andy is cutting meat for dinner.

Waller also sets up each scene chronologically, in a way further

evoking suspense and uncertainty. The film opens with Andy filming his production, starting with a scene in which a woman is murdered in her apartment. Foreshadowing *Mute Witness'* plot, this scene not only captivates the audience's attention straight away, but also appeals to its fear, leaving the audience with a sense of anxiety throughout the film.

Ample in action, yet lacking in depth, *Mute Witness* does not reveal much that is unique, except the helplessness of one who is unable to communicate. There is no insight, moral, or lesson to be learned, and the characters remain the same from the beginning to the end. *Mute Witness* is a simple, ordinary thriller/horror film, in which the suspense raises your hopes, but the plot leaves you nowhere.

Mute Witness is playing now at a theatre near you.

Carrington

Sexual freedom in the English countryside

by Candace Pietras

If you think that *Carrington* is the movie which will sustain Emma Thompson's typecast role as the brooding, homely, English woman who falls in love in the country setting of a bygone era, then you have been seduced by the advertising for this movie.

Previews make the movie appear to be yet another *Remains of the Day* or *Howard's End* by focusing on the grandiose love affair between Dora Carrington (Thompson) and Lytton Strachey (Jonathan Pryce). These previews mislead the general public because they omit the larger and more controversial theme in *Carrington*, namely sexual discovery.

The plot spans the 17-year relationship between Carrington and Strachey, but

it concentrates on Carrington's development from an awkward and sexually inhibited girl to a promiscuous and overtly sexual woman. In fact, Carrington's relationship with Strachey is merely one affair of many explored during the film, including the homosexual Strachey's romances beyond Carrington. Thus the plot concentrates on the diversified sexual experiences of both Carrington and Strachey to demonstrate how it they shape their sexual identity.

What makes *Carrington* consistent with Thompson's previous movies are the exceptional performances. Thompson plays the androgynous Carrington with a quiet intensity and uses a brooding gaze to emphasise Carrington's contemplative nature. Pryce plays Strachey without reserve and is



responsible for most of the humour in this essentially somber movie.

The supporting cast likewise merits commendation. Steven Waddington, who plays Carrington's husband, makes a plausible transition from a strictly straight character to a character open to sexual experimentation. Penelope Wilton, who plays Lady Ottoline Morrell, also develops

her extravagant character to its fullest potential.

The same hesitation that led promoters to downplay the aspect of sexuality in advertisements for *Carrington* is reflected in several scenes of the movie. The depiction of Carrington and Strachey's association with the Bloomsbury group, which included such eminent writers as Virginia Woolf, is restrained because of their sexual preferences. It appears the producers feared that *Carrington* would be marginalised at the box office once the public discovered that the movie centres around sexual freedom.

Don't be swayed by the misleading advertising. Watch the movie for what it's really about: an experiment in sexual freedom.

THE BEATTY MEMORIAL LECTURES
COMMITTEE PRESENTS



LE COMITÉ DES CONFÉRENCES
COMMEMORATIVES BEATTY PRÉSENTE

Yves Coppens



COLLEGE DE FRANCE

From Africa
the Cradle

to America
the New World

The prehistory of man and the peopling of the earth

Today

Fieldhouse Auditorium (Leacock 132)
McGill Welcome Centre 398-6555
Admission is free

This conference was made
possible with the support of the Consulat
général de France au Québec

McGill

Aujourd'hui

Amphithéâtre Fieldhouse (Leacock 132)
Accueil McGill 398-6555
Entrée libre

Cette conférence a été rendue
possible grâce à l'appui du Consulat
général de France au Québec

M. Coppens répondra en français aux questions qui lui seront posées dans cette langue

LaCité

COIFFEURS
ELLE ET LUI

Welcomes Students

PAUL MITCHELL • SEBASTIAN

• 2 hours free parking •
APPOINTMENTS 844-9434

La Cité • 3575 Parc Ave.

OPTOMETRIST

- Eyes Examined
- Eye Glasses (2 for 1)
- Contact Lenses (from \$89)
- Student Discount

Dr. David Kwavnick, O.D.
1535 Sherbrooke St. W.
(corner Guy)
933-8700

Restaurant

McGILL PIZZA

**BUY 1 PIZZA
ANY SIZE
&
GET THE
SECOND ONE
FOR HALF THE
PRICE!**

**NO TAXES
FREE DELIVERY
845-8011
845-8382**

625 Milton

7 days • 11 a.m. - 11:45 p.m.

St-Mathieu Dental Centre



discount for
McGill students
on dental services

1801 de Maisonneuve W.,
corner St-Mathieu
Suite 730



Tel.: 989-7245

Exit St-Mathieu

I had this huge _____ last week in _____
Naturally, I _____ and _____-ed the
whole night before. I threw on some _____,
walked into the _____, and my mind went
_____ I tried to _____ for a minute,
then I just started _____-ing every
possible _____ I could. What a _____.

You fill them in.

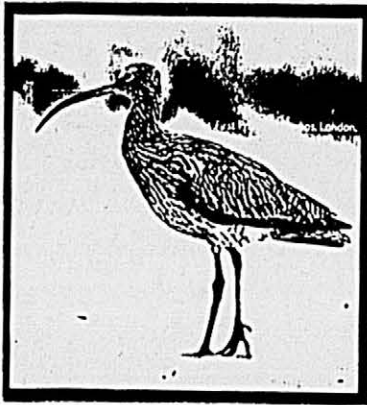
Levi's

©1995 Levi Strauss & Co.

Air Miami - Me Me Me (4AD/Teenbeat)

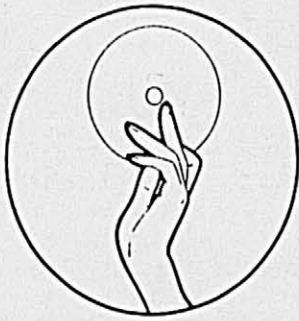
Emerging from the untimely breakup of the Washington, D.C. punk-rock-to-pop-explosion mainstays Unrest comes a brand new album from Air Miami. The band consists of former Unrest singer/guitarist Mark Robinson and bassist/singer, Bridget Cross. Departing from the raw energy and instrumental innocence evoked in Unrest's prior albums, Air Miami concentrates on floating vocals superimposed on a dual guitar approach supplied by Cross, Robinson and ex-bassist Lauren Feldsher (who apparently quit the band due to her exclusion from the song writing process by the ex-Unresters).

Recorded in London, England by Guy Fixsen, *Me Me Me* sounds more like a tribute to the '80s revolution that inspired Robinson to start up Teenbeat Records rather than an attempt to break new ground. With songs like "The Event Horizon" that make Gabriel Stout's drumming sound like a mentally



incapacitated Yamaha keyboard and "World Cup Fever," which sounds like the soundtrack to a Jane Fonda aerobics marathon, Air Miami takes cues from their synth-pop peers and produces a debut album that glides and wavers like a 747 about to make a surprise water landing.

- Jonah Brucker-Cohen



same tired theme of lost love: "Our love, it has the power/ it grows weaker by the hour/ its beauty is gone in the wink of an eye." The album does have some saving graces, however. The mandolin played on most of the tracks adds an enjoyable Irish flavour to the music. Unfortunately, this is not enough to save this album, which seems destined for the \$3 sale bin at your local record store.

Bonepony plays with John Hiatt this weekend.

- Gil Shochat

Bonepony-Stomp Revival (Capitol/EMI)

Back in the days when the hoe-down was the social event of the year, Bonepony's Stomp Revival would have been all the rage. That is to say that the sound on this album is, quite unfortunately, hopelessly outdated. Mixing a blend of bluegrass, country, folk rock and mid-'80s soft pop sound, this all-acoustic album lacks flair, be it musical or lyrical. Part of the problem lies with Bonepony's lead singer Scott Johnson, whose voice is tailor-made for putting the listener in a sedated state. Furthermore, the lyrics are rather over-used and centre around the



CD REVIEWS

Barry Black (Alias/Cargo)

In every good pop band, there is usually one or two songwriters/guitarists who stand out as the "creative geniuses" of the lot. Eric Bachmann, the phlegm-spewing vocalist and guitar mastermind behind North Carolina's super-pop quartet, Archers of Loaf, has produced a solo-project under the pseudonym Barry Black that actually adheres to the ridiculed "one-man band" approach. Bachmann floods the album with a wide variety of instruments, from saxophones to vibraphones, banjos and water pots. Mixing some of the raucous, atonal entanglements found on the Archer's two releases and blending them with a silky, melodic approach on tracks like "Rabid Dog" and "Fisherman Thugs" (which sounds like Tom Waits drowning beneath a sinking ocean liner), Bachmann creates a striking contrast between sheer pop authenticity and experimental free association.

Featuring a stellar line up of NC scenesters such as Ben Folds of Ben Folds Five, Cat's Cradle owner Frank Heath and Chris and Jim Clodfelter of Gezeer Lake, Barry Black draws his listeners into the trance-driven state of the pop band guitar virtuoso.

- Jonah Brucker-Cohen



Five Star Loader (demo)

A homegrown group, Five Star Loader bills itself as a blues-rock outfit with "a solid backbeat, inventive bass lines and raunchy, twangy guitars." FSL certainly is bluesy, so much so that it sounds more like country masquerading as rock. Despite the fast, loud chords in some songs, the rock pretense falls away like so many federal conservative MP's — fast. The chords eventually disappear and what remains is lead singer Shelly Dion's voice. Despite the band's current address in la belle province, Dion sports a convincing southwest drawl. If you've ever listened to The New Country Network for three seconds, you understand that the only place you'll hear the word darlin' is in Montréal. On the public front, FSL has received moderate acclaim in the local weeklies, notably the *Mirror*. Perplexingly, the *Mirror* ranked FSL amongst the top four bands in Montréal just last year; a placing that is either a ghastly overstatement of the band's significance or a sad statement about the quality of Montréal's musical talent. Five Star Loader scores low points in the novelty department, as blues rock is a heavy favourite among the older locals. Mainstream stagnation is often unattractive, and this fact alone makes FSL unattractive on many counts. Personally, I wouldn't be caught dead listening to anything that sounded even remotely like a Bishop's Street band.

Five Star Loader plays Gert's, Monday December 4th - \$2.

- Mike Cullen

UI - Unlike, remixes, vol. 1 (Lunamothe/EMI)

The styles reflected in this album range across a fairly diverse field of relaxed techno/ambient music, incorporating all kinds of interesting non-electronic instruments to broaden the scope of UI's sound. The bass-line generator is toned down from the usual persistent drone, and used as one of many instruments to sculpt soundscapes. Between the use of panning between speakers, severe dynamic differences and a full range of sound (from pizio tweaks to lower-than-low rumbles), this album not only tests the limit of your stereo but is surprisingly full of depth.

At times there is a definite feeling of experimentalism, bringing to mind the Einstürzende Neubauten in their artier, playful moods, or a band like Japan's Dissecting Table in their quieter moments. Non-traditional instruments are used, like the plucking of a piano's sound board and odd Oriental-sounding chimes or cymbals, and even the samples don't seem to stick to obvious paths (a lot of them seem to be backward trackings of ordinary sounds). There is only one track that is overtly "dance-friendly." The rest are more or less ambient, sometimes using the fluid basslines of dub to add more rhythm. I say "more or less ambient" here because the term "ambient" brings to mind beatless ramblings in sound, but there is a distinct pattern and rhythm in most of UI's songs. Overall, this 50 minute remix album is organic and fluid sounding, the type of album to which one orally hallucinates.

- Jay McCoy

Bitter Saints (P B & Management)

Another "origine de chez nous," Bitter Saints does more justice to Montréal artists than do the vast majority of other bands. A relatively new entry — they didn't even have a record label at the time of the demo release — Bitter Saints is still very much at the non-hype stage that keeps independent music credible. Musically, Bitter Saints

relies at times on heavy guitar feedback noise, a kind of background fuzz that reverberates constantly through most tracks. This same distortion also means that the treble notes of the lead guitars are often lost when the rhythm guitar and lead guitar play simultaneously. The drums are undemanding in their medium-slow cadence, a simplicity that is often underestimated. The same base attributes are also found in the

vocals that are even though unremarkable, as the tone of voice changes little throughout the demo. Somehow, Bitter Saints imparts more feeling in their work because of the lack of complexity. The essence of Bitter Saints' soulful dirge is reminiscent of early R.E.M. — understated music that doesn't just go out the other ear.

Bitter Saints play Café Frappé on Saturday, December 2; 20h.

- Mike Cullen

Bistro Internet

Get Connected to the World

ISDN LINE 64,000 BAUD

- Hot Sandwich
- New Panini
- Patisserie
- Desserts
- Salads
- Drink a cappuccino and eat a great sandwich while surfing the information superhighway.
- Soft Drinks

Desktop Publishing & Copy Centre

- Computer Rentals for Wordprocessing
- WordPerfect
- Colour Printer
- Fax

A quarter of an hour on the Internet FREE for readers of The McGill Daily expires 30 Dec. 1995

2330 GUY/cr. SHERBROOKE 932-6350

McGill
School of Social Work
Montreal Consortium for Human Rights Advocacy Training
Presents

**A Symposium on Social Policy Issues:
Implications and Applications of
Human Rights Advocacy Practice**

Tuesday, December 5, 9:30 am
**New Perspective: An Advocacy Model
for Community Empowerment
in Dynamic and Diversified Societies**
Barbara Epstein, National Director, Project Genesis Israel
Alice Herscovitch, Executive Director, Project Genesis Montreal
Wilson Hall, Wendy Patrick Room, 3506 University St.

Thursday, December 7, 7:00 - 9:00 pm
**Changing the Philosophy of Welfare:
From Entitlements to Incentives**
Professor Neil Gilbert, University of California, Berkeley
Leacock Building, Room 132, 855 Sherbrooke St. W.
This lecture has been made possible by a grant from the Beatty Memorial Lectures Committee

Monday, December 11, 5:00 - 7:00 pm
**The Beijing Conference
and Its Implementation Action**
Dr. Amal El Farhan, University of Jordan
Wilson Hall, Wendy Patrick Room, 3506 University St.

**CONTACT LENSES
IMMEDIATE DELIVERY**
(on most prescriptions)
FROM \$85

visual examination, OHIP accepted
glasses in 24 hrs. on most prescriptions

1-DAY ACUVUE
Goldstein & Goldstein Optometrists
1102 de Maisonneuve W. (next to Peel Pub)
844-3997 or 844-3248
Special consideration given to McGill students & staff

EASY RIDE
MONTREAL'S BEST RIDE SERVICE

**TORONTO
NEW YORK
BOSTON**

**\$65
RETURN**

CHARTER BUS DELUXE

987-9615
92 SHERBROOKE W. MONTREAL
RESERVE FOR CHRISTMAS NOW!

FREE MEMBERSHIP FOR MCGILL STUDENTS WITH THIS AD (ID REQUIRED)

**WIN Black Grape CDs
• rare vinyl • COLOUR T-SHIRTS**

IT'S BEEN 3 YEARS SINCE THE HAPPY MONDAYS IMPLoded AFTER HAVING LAUNCHED THE MAdCHESTER ScENE... Now SHAWN RYDER IS BACK!

"BLACK GRAPE have made the record that could've blown the Happy Mondays' Pills 'N' Thrills and Bellyaches out of the water..." - NEW MUSICAL EXPRESS

"a royally blasted, screamingly drunk samba party... a total knockout!" - VOX

"feels like freedom after the clenched-arse plunk that's dominated UK pop over the past years... music that sounds like now!" - MELODY MAKER

"A party with dirty sex in the living room, filthy funk on the stereo, dodgy stimulants on the stairwell, the same freaking dancing carrying on from the night before." - THE FACE

Black Grape
MCA **It's Great When You're stRaIGHT... Yeah!**

Prizes courtesy of McGill Daily-MCA-Sam the Record Man
Drop off coupon Union B-07 Dec. 4 1995

- Shawn Ryder's previous FAB GROUP: _____
- I read the Daily because: _____

Name: _____ ID#: _____

McGill
DEAN OF THE FACULTY OF MUSIC

The current term of office of Dean John Grew comes to an end on May 31, 1996. Dean Grew has indicated that he will not accept a second term. The Advisory Committee established to recommend to the Principal the appointment of a new dean therefore invites nominations and applications for the position. The appointment, effective June 1, 1996, is normally for a five-year term and may be renewed.

The Dean is responsible to the Vice-Principal (Academic) for the supervision and administration of the academic programs, budgets and all activities of the Faculty of Music. Candidates should have appropriate scholarly and administrative experience; facility in both English and French is desirable.

McGill University is committed to Equity in Employment.

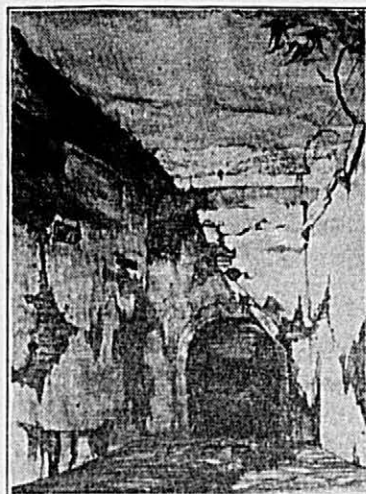
In accordance with Canadian Immigration requirements, this advertisement is directed in the first instance to Canadian citizens and permanent residents.

Nominations and applications will be most useful if accompanied by a detailed curriculum vitae and the names and addresses of three referees, and should be submitted by February 15, 1996.

Dr. T.H. Chan
Vice-Principal (Academic)
McGill University
845 Sherbrooke Street West
Montreal, QC H3A 2T5

The paradox of Theresienstadt

Visualising Memory: Terezin



WESSELIA BENDERLIEVA

by Susannah Schmidt

The total and unfathomable atrocity of the Second World War holocaust of the Jews seems to prevent a person from grasping its more insidious practices. Leo Haas' pictures, however, offer fragmentary but immediate impressions of the Terezin concentration camp. Hidden from Nazi scrutiny for four years, they have now been encompassed in the exhibit "Visualizing Memory: Terezin," along with the impressions of other contemporary artists.

The exhibit, which is being presented by the Holocaust Memorial Centre at Montréal's City Hall, is drawing Holocaust survivors from various parts of the city to silently mourn or weep with the dead.

"Visualizing Memory" is partially made up of the Austrian Projekt Gedenkdienst or "Serving Memory" project. The Austrian government sponsored the project in 1993, publicly commissioning fourteen artists from the Academy of Fine Arts in Vienna to record impressions of Terezin, a walled town 40 miles north of Prague. In World War Two Terezin was occupied by Nazis and used as a concentration camp.

The visual dialogues with memory displayed in the Austrian project in conjunction with the work of Haas, shows Terezin to be an important site for contemporary cultural reflection.

"Visualizing Memory" embodies the paradox of "Terezinstadt," as the town was called under Nazi rule. The exhibit shows the secret works done during Haas' four years as a prisoner at Terezin.

Aside from the drawings he did in private, Haas was "employed" by the Drawing Office of the Technical Department of Terezin, along with about 20 other artists, and forced to aid in the production of Nazi propaganda.

When Terezin was first

occupied by Nazis in 1941, it was used as a ghetto for "privileged" Jews with friends in high places. The result was a gathering of Jewish intellectuals and artists, who resisted the Nazi authority through their underground work.

Haas' pictures portray the irony and absurdity of the Nazi fallacy of the "civilized" and peaceful life at Terezin. In June 1944, the Danish International Red Cross Commission demanded access to the ghetto, which interned 481 Danish Jews, to make sure its living conditions were acceptable. In an effort to maintain the myth that camp prisoners weren't living in deplorable conditions, the Nazis sent 7 500 prisoners to the Auschwitz gas chambers in order to reduce Terezin's overcrowding. The ghetto was overhauled: the Nazis built an opera pavilion, planted trees and planned a performance of Verdi's Requiem.

In subsequent films and projects such as "The Fuhrer

presents the Jews Within a City," Nazi propagandists used Terezin Jews as "actors" to help them perpetuate the lie of a "Paradise Ghetto."

Despite the cultural activity and underground resistance which took place, Haas' work shows Terezin for what it was: a concentration and work camp, as well as a transfer point for Jews directed towards Auschwitz and other death camps.

Haas' employment in the Drawing Office afforded him access to restricted camp zones such as the crematorium and deportation sites which are depicted in most of his work.

Haas' most gripping pictures depict his painful position within Terezin, as someone forced to create propaganda and take part in Nazi silencing of living Jewish creative and aesthetic sensibility. In two pictures, Haas depicts Jewish folk-theatre caravans, falling apart and surrounded by corpses. The imagery is particularly potent in contrast to the back of the Nazi audience,

who we see lounging in front of a stage area.

By the end of the war, of the 144 000 Jews that were kept at Terezin, 125 000 had died of starvation, disease, torture, or massive death by gassing.

Although it is at first frustrating that the exhibit does not provide detail about the content, medium or possible dates of Haas' work, the absence of such information laid the pieces bare in their own starkness. Haas' medium seems to consistently be pencil with pale neutral washes.

The contemporary artists, in their work, employ mixed media and forms to create a haunted and haunting effect. The effect of Haas work juxtaposed with the contemporary pieces is weird, since some artists, such as Wesselia Benderlevia, produce realistic renderings of locations which are evident in Haas' work too.

Other work, such as Peter Pohl's, tends toward abstraction and produces a grotesque and

dizzying sense. On each of 18 paper bags lined in rows, out of ink, hair, and charcoal, Pohl creates crudely but densely scribbled suggestions of human forms and relations. The order of the paper bags is undercut by the randomness of the designs and the lack of patterning.

This exhibit, in its combined contemporary and historical impressions, articulates Terezin as integral to the present. The project suggests the crucial task which Western nations must face in confronting their own silence and complicity during the Nazi regime. It seems fitting that this exhibit is shown in Canada, since the virulent anti-Semitic climate of the 1930s and 1940s was manifested so strongly on



JUDITH EXEL

Invited to the Party

McGill talent combines forces

by Kevin Siu

Talking with friends in local bands and going to the occasional show, Haim Gorodzinsky noticed that there was an abundance of talent in Montréal and at McGill but a dearth of avenues to promote that talent. Furthermore, he saw that there was no network for a lot of the bands to work together to gain exposure.

In response, Haim initiated *The Birthday Party*, a CD compilation of McGill bands. With the intention of promoting the music while creating a network for the bands involved, he invited bands to participate in the project by word of mouth. Although the bands' common McGill background was important to the album's creation, it was not the most deciding factor in compiling the roster. Haim was "looking more for good music and a diversity of music."

The musical styles represented range from "electro-acoustic-experimental to very blues-influenced to one band, Sapphires in the Mud, which is into old R.E.M. with a

female lead singer." In addition to Sapphires in the Mud, bands Steamer, Aum Banda, Polaris II, Garden Bards and El Camino have also contributed to *The Birthday Party*.

The IITV impresario and veteran of a few independent film productions, Haim is well-acquainted with budget and finance concerns. As a result, the *Birthday Party* project was less daunting. As Haim explains, "Once you hit your head against the wall a couple of times, eventually you know where and how to go from there on afterwards."

Funding for *The Birthday Party* ended up coming from a number of sources. Apart from the \$1 500 raised collectively by the bands involved, Haim also received funds from the Students' Society and the Centre for Research on Canadian Cultural Industries and Institutions. Haim is especially grateful for the latter's help and referred to Director Will Straw as the project's "patron saint." The entire production, recording and design of the CD cost \$4 500.

Distribution of the compilation is slated to begin in

January, with the appropriate media blitz to accompany it. Though some radio and industry interest would not be unwelcome, that is not Haim's main objective.

As Haim explains, "If the record industry is interested and come around, then that's a good thing. But if the average consumer hears a band on the CD and goes out to see them live, then that's really the best."

Sapphires in the Mud plays Saturday, December 2 at 70 Notre-Dame O. (doors open at 22h). Expect *The Birthday Party* to be available in the new year at all fine record shops.



Canadian soil. During the period of Terezin, Canada accepted hardly any refugees at all. Additionally, Canadians face the shame of Canadian Japanese Internment camps.

In light of recent slashes to the CBC budget and funding of the arts in general, this exhibit suggests the necessity, not the frivolity, of the freedom for living artistic testimony and expression. All nations should learn a lesson from Austria, which has deemed that in lieu of military service, youth can serve in various projects of Projekt Gedenkdienst. "Visualizing Memory: Terezin" suggests on many levels that Canadians must examine their own individual roles in silence and complicity. As the prophet Daniel told the King of Babylon in an interpretation of his dream, "You are weighed in the balance and found wanting."

"Visualizing Memory: Terezin" is at City Hall, 9h-17h, Mon.-Fri. from November 22- December 1.

9¢ WINGS WEDNESDAYS

\$5.99 PITCHER NITE
Every Friday 9-11 pm

Clydes
Bar & Restaurant

PRESENTS

END OF CLASS BASH
featuring **TEN** & specials, prizes, etc.
TUESDAY DECEMBER 5

BACKDOOR BLUES
SATURDAY DECEMBER 2

"First Annual New Year's Eve Extravaganza"
featuring the return of ROAD APPLES

286 LAKESHORE RD. POINTE CLAIRE VILLAGE 630-8118

La clinique d'information juridique On est là pour vous!

Saviez-vous que en tant qu'étudiant(e) francophone à l'Université McGill, vous avez des droits spécifiques reliés à l'utilisation du français?

Par exemple:

- Chaque étudiant a le droit de rédiger ses dissertations, examens et thèses en français.
- Chaque étudiant accusé d'une infraction à la discipline a le droit de se défendre en français.

Pour plus d'informations et pour toute question juridique, n'hésitez pas à venir nous rencontrer.

Pavillon Shatner

lundi-vendredi, 10h-17h

398-6792



Events

Friday, December 1.

- **QPIRG Volunteer Appreciation Party.** Come celebrate the end of a successful semester. Everyone welcome, 3647 University, 17-19h.
- **Financial PCOC Meeting.** Shatner rm. 302, 13-16h. Info: Kelly Remail at 398-6802.
- **Jewish Women's Circle** hosts a women's Shabbat Dinner; Vegetarian potluck. 17h30. For info and location, call Nadia at 731-0398 (email: BW2W@musicb.mcgill.ca)
- **McGill Ski Team** presents "Endless Winter," Leacock 132, 19h30. Tickets \$8 at the door, \$6 in advance (398-1487).

Saturday, December 2

- **NDG INFO-DEPOT** free Holiday Decoration Workshop. All are invited to 2121 Oxford from 12-16h. Also, donations of empty toilet paper rolls, tin foil, ribbons, yarn and flour are needed. Info: Consuelo at 484-1471 or 483-5346.
- **Atwater Library** holds Christmas Book Sale. All proceeds go to new book purchases for the library. 10-17h.

Sunday, December 3

- **Beginning-of-Advent Reconciliation Service** at Newman Centre (McGill Catholic Chaplaincy), followed by Eucharist. All are welcome, 3484 Peel, 19:30h.

Monday, December 4

- **La Sphère Francophone** is holding elections to renew its executive. All are welcome to participate. For info and for those wishing to be nominated for one of the positions—President, VP, VP-finance, Communications Coordinator, Activities Coordinator, Secretary—please contact Vickie Desforges at 278-4466.

On-Going

- **Loaf Organic Food Co-op** orders produce and bulk dried goods on Mondays, 11h30-5h30, at the QPIRG office, 3647 University. If you want to eat well and responsibly, drop by and check us out. Contact: Rebecca or Melanie 398-7432.
- Community/Social/Ecological groups or activists in need of project funds are invited to a meeting of the **Community Alliance Network**, which has the resources and funds to help you. Info: 937-7236.
- **Tel-Aide** is a free listening service open to all Montrealers who are in distress, and is looking for men and women who have a few hours each month to listen to people who need to talk about their problems. Next training program begins in Jan. Info: 935-1105.
- **Rooky Wood Academics** presents **King Lear**, directed by Mr. D. Floen at Royal West Academy. December 5-7, playing at 189 Easton Ave, 19h. Tickets \$5, info: 489-8454.

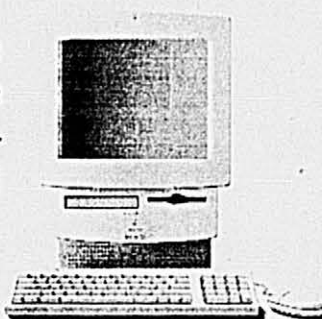
WIN!

The McGill Computer Store is having another food drive! Donate non-perishable food items for a chance to **WIN!** great prizes! Last spring our food drive collected over 600 pounds of food and this Christmas, we would like to try for 1000 pounds. That's more than 43 pounds a day.

So bring in an article of non-perishable food and help make Christmas a bit brighter for people in need. The food collected will be donated to **Auberge Transition** (a shelter for battered women and their children) and **Les enfants de l'espoir** (an organization that helps families in crisis). Because both these organizations tend to many very young babies, donations of baby food would be greatly appreciated.



Plus, donate and let us make Christmas a bit more exciting for you. You have the chance to **WIN!** many great prizes. Among these prizes is an Apple Macintosh Performa Computer, as well as software packages, T-shirts, and more.



MCS
McGill Computer Store

Burnside Hall Room 112. Tel: 398-5025 Fax: 398-5185
Electronic Mail: MCS@CC.McGill.CA



Authorized
Education Sales Agent

MCS
McGill Computer Store

Food Drive Donation Coupon

Bring a non-perishable food item along with this coupon to MCS for a chance to **WIN!** great prizes.
Draw will be held Friday, December 15th 1995, 4pm.

Name _____

Number _____

McGill Department or Program _____

Address _____

McGill ID# _____

One coupon per food item donated.

Food Drive begins November 22nd and ends December 15th, 1:00 p.m.

Valid McGill ID required for prize win eligibility

CLASSIFIED ADS

Ads may be placed through the Daily Business Office, Room B-07, University Centre, 9h00-14h00. Deadline is 14h00, two working days prior to publication. **McGill Students & Staff** (with valid ID): \$4.55 per day, 3 or more consecutive days, \$4.00 per day. **General Public**: \$5.70 per day, or \$4.85 per day for 3 or more consecutive days. Extra charges may apply, and prices do not include applicable GST (7%) or PST (6.5%). Full payment should accompany your advertising order and may be made in cash or by personal cheque (for amounts over \$20 only). For more information, please visit our office or call 398-6790. WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE. **PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER.** The Daily assumes no financial responsibility for errors, or damages due to errors. Ad will reappear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

1-HOUSING

Downtown apt to share. Huge and private master bedroom with own wash-room in hi-rise. Hardwood floors \$350/month 846-3835/231-8712.

For rent: 3 rooms apartment - a short walk to McGill University. Available as of January 1st Heating not included \$375 monthly. Tel. 861-7254/ 695-8954.

2-MOVERS/STORAGE

Moving/Storage. Closed van or truck local & long distance. Ott-Tor-Van-NY-Fla-7 days, 24 hours, low rates. Steve 735-8148.

3-HELP WANTED

Models, actors, extras. Opportunities for all ages and sizes. Fashion, TV, print, film. 633-8605.

5-WORD PROCESSING/TYPING

Success to all students. WordPerfect 5.1. Term papers, resumés, applications, transcription of micro-cassettes. Editing of grammar. 27 yrs. experience. \$1.75/D.S.P. 7 days/week. Campus / Peel / Sherbrooke. Paulette / Roxanne 288-9638/288-0016.

McGill College/Sherbrooke quality word processing of term papers, theses, resumés, bilingual. Also diskette laser printing at 600 dpi. Ginette 848-0423.

Word-processing term papers, theses, reports, etc. WordPerfect 5.1. Laser printer. Fast, professional service. Good Rates. 10 years experience. Close to McGill. Brigitte 282-0301.

Word processing (937-8495) Term papers, resumés, forms design, correspondence, manuscripts (Laser/Fax/Photocopier) 9:00 a.m.-6:00 p.m. (7 days) (near Atwater)

Typing term papers, etc. same day/overnight service. Editing of grammar and spelling. St-Mathieu/Sherbrooke Diana 231-8712.

6-SERVICES OFFERED

Experienced editor/proofreader/ writer/tutor. Help with your student papers, theses, manuscripts, resumés translation Spanish/French/English. Call Marian 765-9804 7 Days/week

Foreign students & visitors. DV-1 Greencard program available. Tel: 818-772-7168 & 818-882-9681. #20231 Stagg st. Canoga Park CA91306 USA.

Post Office

Variété David Cho Closest to McGill 2001 University. Mon-Fri 8:00am-6:00pm. We offer parcel service. Priority courier, xpress post, registered mail, money orders etc. Tel. 844-6455.

Pet Care:

Looking for someone to feed and care for your pet over the holidays? Call Jo-anne 524-1689.

Editing and tutoring by english Ph.D. Papers and theses in English, social sciences, and Humanities. 933-8652.

Lose Weight Now! Wanted: 30 people to lose 20 lbs in one month. Results guaranteed. Call Cate 989-2070.

Stressed? Come regain your energy & Inner Harmony through Oriental Wholistic Therapeutic massages. Student Specials: Structural \$25 1hr+/Shiatsu \$40 2hrs - Incl diagnostic and counselling. Louise 486-9069 Member-National Assoc. of Naturopaths. Ins. receipts avail. (Women only)

14-NOTICES

McGill Nightline open 9pm-3am a confidential and anonymous line. We offer listening, referrals and information. Call at 398-6246 398-MAIN.

Take a Break N.O.W. Great vacation discounts offered for extremely low prices plus bonuses to be made. Call Rick Blatter 426-5030.

SIENA SUMMER MUSIC INSTITUTE (Florence)

Music, language, travel, concerts, Credit/non-credit. Rome, Venice, 3 days in Switzerland. Students, Grads, Professionals; July 15 to August 17, Cost \$1,745. Special low cost charter flight; Write/call:

SESSIONE SENESE PER LA MUSICA/ARTE
Director, 595 Prospect Road,
Waterbury, CT 06706
203-754-5741

McGILL RESIDENCES

McGILL RESIDENCES

McGILL RESIDENCES

McGILL RESIDENCES

Tired of living on your own? Come experience community living in the Residences! Inquire now by calling the Residence Admissions Office at 398-6368 or pay us a visit at Bishop Mountain Hall, 3935 University Street. We are here for you!

E S P A C E HAIRCRAFT

coiffure

273 Milton, Montréal
284 • 9114

Monday-Wednesday 10 am-7 pm • Thursday-Friday 10 am-9 pm • Saturday 10 am-5 pm
Sylvie • Doreen • Danny • Celesti • François • Marc

TRAVEL ABROAD & WORK!

• Teach Conversational English in Asia •

Make up to \$25-\$45 per hour teaching basic conversational English abroad. Japan, Taiwan, and South Korea. Positions also available in Thailand, China, and Indonesia. Many Employers provide room & board plus other benefits. No teaching background or Asian languages required. For more information, call one of our representatives at *International Employment Group*:

INTERNATIONAL
EMPLOYMENT
G R O U P

(206)632-1146
ext. J40052



Department of Atmospheric and Oceanic Sciences
Burnside Hall, Room 945, 398-3764

INTRODUCTION TO OCEANIC SCIENCES 195-220B

The Oceans: their history, properties, circulation, dynamics and role in climate change.

**Mondays, Wednesdays, Fridays
09:30 to 10:30**

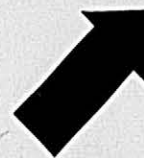
Macdonald Engineering Bldg., Room 279
Instructor: Dr. Gavin Schmidt

A course open to students in all faculties—
no prerequisites.



LSAT • GMAT • GRE • MCAT

We Score More!



Any Questions?

499-0870

The Princeton Review



Centre de Copies C.L. Inc.

"Put some colour in your documents"

We use: XEROX Majestik 5765

- Quick/Same day photocopying service
- Docutech 135
- Consistent quality/binding available
- Reproductions up to 17"x22"

We assemble and collate course package material for professors at great rates!

2050 Mansfield (corner President Kennedy) • 982-0202

CRUISE SHIPS HIRING

Students Needed!

Earn up to
\$2,000+ per month

working for Cruise Ships or Land-Tour Companies. World Travel (Hawaii, Mexico, the Caribbean, etc.). Seasonal and Full-Time employment available. No exp. necessary. For info call:

Cruise Employment Services
(206) 634-0468 ext. C40052



McGill

ASSOCIATE DEAN OF STUDENTS

A Committee to advise the Principal on the selection of an Associate Dean of Students at McGill University has begun its work.

The position will be a half-time position with duties commencing as soon as possible.

The initial appointment will be for a period of years to coincide with the term of office of the present Dean of Students, and may be renewed.

The Advisory committee would be pleased to hear from individuals who are interested in this position or who wish to nominate candidates.

Please direct all correspondence to:
**Prof. R. Jukier, Dean of Students, Room 211,
Powell Building.**

Applications and nominations will be more useful to the Advisory Committee if accompanied by a curriculum vitae and the names of three referees, and should be submitted by **31 January 1996.**

Mac-for-Holidays '95

at McGill Computer Store

Macintosh Performa 5200CD

- PowerPC 603 RISC processor at 75MHz
- 8MB RAM, 500MB hard drive
- Double-speed CD-ROM drive
- Apple 15" MultipleScan Display
- Apple extended keyboard and mouse
- tons of software, 14.4 fax/modem

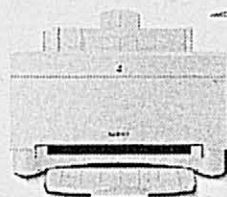
\$2411



**Student
Financing
Available!**

StyleWriter 1200

- near laser-quality printing
- compact design



\$253

Macintosh PowerBook 150

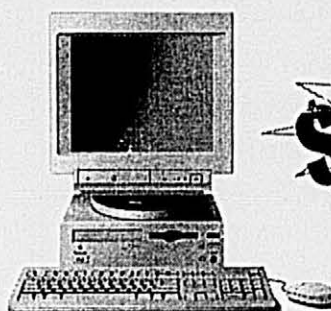
- 4MB RAM, 250MB hard drive
- includes ClarisWorks software



\$1367

Macintosh Performa 6200CD

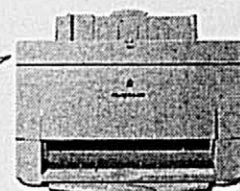
- PowerPC 603 RISC processor at 75MHz
- 8MB RAM, 1000MB hard drive
- Quad-speed CD-ROM drive
- Apple 15" MultipleScan Display
- Apple extended keyboard and mouse
- tons of software, 14.4 fax/modem



\$2748

Apple Colour StyleWriter 2400

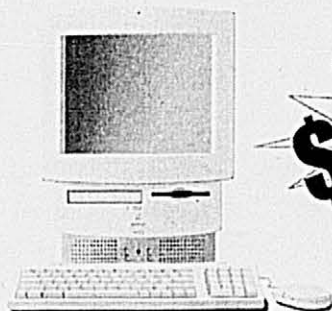
- includes 64 scalable TrueType fonts!
- 720 by 360 dpi resolution
- up to 5 pages per minute in black-and-white
- provides high-quality black-and-white and colour printing



\$458

Macintosh Performa 580CD

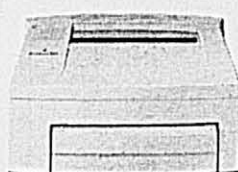
- 68LC040 processor at 66/33 MHz, upgradable to PowerPC
- 8MB RAM, 500MB hard drive
- Double-speed CD-ROM drive
- Apple 14" Colour Monitor
- Apple extended keyboard and mouse
- tons of software, 14.4 fax/modem



\$1979

Apple LaserWriter 4/600 PS

- 600 dpi PostScript laser printer



\$1120

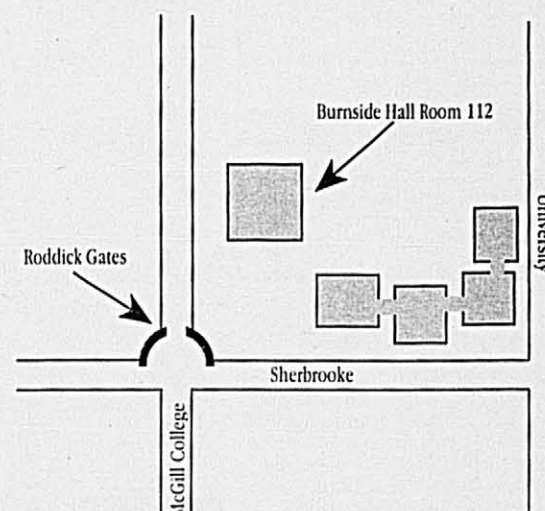
- McGill Student Computer Loan and Staff Payroll Deduction programmes available.
- Come see us in Room 112, Burnside Hall for more details and for other products available at educational prices.
- Departmental and personal orders accepted.
- Purchases are payable by cash, certified cheque, Interac Direct Payment, VISA, MasterCard, internal McGill accounts, and hospital purchase orders.
- Open 9AM to 5PM, Monday to Friday.
- Technical Services provided in Burnside Hall Room 1B50.

MCS
McGill Computer Store

Burnside Hall Room 112. Tel: 398-5025 Fax: 398-5185
Electronic Mail: MCS@CC.McGill.CA

Apple Macintosh Mac-for-Holidays specials valid until
22 December 1995 or while quantities last.
Prices shown do not include tax.
Prices subject to change without notice.
Valid McGill or affiliated hospital ID required
at time of purchase.

Where to find us ...



Authorized
Higher Education Reseller